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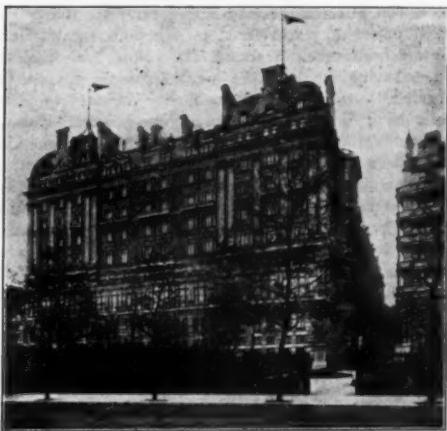
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HOTEL CECIL, LONDON,

March 1, 1902.

In giving at his Symphony concert of Saturday last the same program which his orchestra played before the late Queen Victoria some two years ago, Robert Newman may very possibly have done a good stroke of business, but he can hardly have consulted the desires of those who attend his concerts regularly. He is, in fact, playing this program to death. It was played at the Queen's Hall at two consecutive Sunday concerts, which can hardly have overjoyed the subscribers to the Sunday Concert Society, and on Saturday it supplanted an exceedingly interesting program, which included, among other things, Schubert's Symphony in C, a work which is given only too rarely in London. The various numbers upon the program were all very well in their way, but we hear them quite frequently enough at the Queen's Hall Promenade and Symphony concerts in the ordinary course of events, and it was quite unnecessary to devote an entire concert to them. Two movements from the "Pathetic" Symphony, the overtures to "Die Meistersinger" and "Parsifal," and the "Charfriatagszauber" are undoubtedly masterpieces. But we look to the Queen's Hall orchestra for an education in orchestral music, and an education does not consist in hearing the same pieces over and over again. We have, therefore, a very just cause for complaint when Mr. Newman gives us one program three times in as many weeks.



On the same afternoon the Willy Hess String Quartet appeared for the second time at the Saturday Popular Concert. This is the last appearance that this quartet will make during the present season, so that the directors will now be able to return with a sigh of relief to their original policy of engaging a scratch quartet for each of the remaining concerts. Saturday's program included Schubert's String Quartet in G, and in this Willy Hess and his companions were quite at their best. The delicate passages were particularly well played.



On Saturday, too, Miss Mary Williamson gave a vocal recital at the Bechstein Hall.



On Monday only one concert took place, that given at the Bechstein Hall by Charles Bennett, a young baritone with a pleasant voice. His program was certainly most refreshing after the hackneyed compilations which are given at most vocal recitals. Trabadelo and Diaz are not names which figure often on concert programs, and in a song by the former and an air from the latter's "Benvenuto" Mr. Bennett gave excellent proof of his abilities. He shares, however, with many other singers, a certain disability to pronounce French.



Wilhelm Backhaus gave another recital at St. James' Hall on Tuesday afternoon. This young pianist, though he has good points, always succeeds in conveying the impression that he is playing against time, and out of time, and everything, in fact, except in the proper time. Bach's Italian Concerto, for instance, was probably played faster than it has ever been played before, and though interesting perhaps, as a feat, the treatment did not tend to enhance the beauty of the music. He played exactly the same tricks with the second movement of Beethoven's C sharp minor Sonata, and he tried to play them with Schubert's Rondo Brillant for violin and piano, only the violinist, Miss Foulis, kept him in check. Mr. Backhaus, in fact, sets far too great a store by fluency. He should take a metronome to assist him in his daily practice and pay due

attention to its warning ticks. Were he to do so his playing would be vastly improved.



A much more interesting concert was given at the Bechstein Hall on the same afternoon, by Thomas Meux, a singer who has already won a name for himself in small parts at the opera. He has a very fine baritone voice, and he sings like a real artist. His songs, too, were particularly well chosen, and included Saint-Saëns' "Les Fées," with an accompaniment for four hands, which was admirably played by Miss Fanny Davies and Mr. Sewell; Wagner's setting of "Die beiden Grenadiere," Stanford's five Cavalier Songs, with male chorus, Bizet's "Air de Ralph," from "La Jolie Fille de Perte," and a set of new songs by Liza Lehmann, A. Randegger, Jr., Jacques Blumenthal and Elvira Gambozi. Not a song on his program was anything like hackneyed, and he sang them all beautifully.



E. A. MacDowell's fine "Sonata Tragica" was played for the first time in England on Wednesday evening, by Miss Lucie Mawson, at the concert which she and Atherton Smith gave at the Bechstein Hall. Mr. MacDowell's music is not so well known here as it ought to be, but there are signs that it will soon fall upon happier days. Henry Wood produced his "Indian Suite" at one of his promenade concerts not long ago, and Miss Mawson, who is a pianist of unusual ability, scored a very decided success with the sonata. Atherton Smith's most interesting contribution to the program consisted of two new songs by Ph. Dalmas called "Twilight" and "A Clear Midnight," both of them being remarkable for the attempt on the part of the composer to convey an "atmosphere" in the accompaniments. He is certainly successful to a certain extent, and his music is remarkably ingenious and original.



Miss Anna Hegner, who gave a violin recital at the Steinway Hall in the afternoon, is a player with a growing reputation. She has an excellent technic and she is, moreover, a thorough artist. In Beethoven's "Kreutzer Sonata" and Bach's unaccompanied Prelude and Fugue in G minor she gave excellent proof of her powers, and better performances could hardly have been desired. She had the assistance of Señor Guetary and Bruno Schönberger.



In the evening the Coronation Concert Party gave a concert at the same hall.



On Wednesday afternoon a thoroughly uninteresting and commonplace ballad concert took place at St. James' Hall.



In the evening the London Trio (Mme. Amina Goodwin, Signor Simonetti and Mr. Whitehouse) gave an exceedingly good chamber concert at the Galleries of the Royal Society of British Artists. This party generally succeeds in finding something interesting and little known for its programs, and on this occasion Smetana's fine trio was played. It is not often that this beautiful work is given at concerts, though it certainly deserves to rank with the quartet's popular "Lustspiel Overture" as one of the best of Smetana's works. The performance given on Wednesday was excellent, but it was placed unfortunately at the end of a long program, and about half the audience had left by the time it was reached. Mlle. Rosa Olitzka, a singer not unknown at the opera, was the vocalist. She has such a terrible vibrato that the effect of her songs is quite spoiled. It is said that a well-known composer is arranging the "Bees' Wedding" for her.

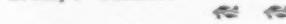


On Thursday afternoon Marmaduke Bartar, a pianist who is somewhat above the common herd, gave a recital at St. James' Hall. He has a crisp touch, a good technic and excellent taste, as he proved in Beethoven's "Les Adieux" Sonata. He also played with considerable understanding Liszt's magnificent Sonata in B minor—the greatest work of its kind since Beethoven.



The chief interest in the program of the Philharmonic Society's concert, which took place in the evening at Queen's Hall, was the production of two new tone pictures—a portion of a suite called "Mother Carey"—by W. H. Bell, one of the most promising of the younger English composers. Mr. Bell is a writer who really has something original to say and the power to say it. The suite is intended to depict scenes in the life of a sailor, and the first movement was not played on Thursday, owing to the fact that it is at present under revision. In the first of the two sections played by the Philharmonic Society Mr. Bell paints the absence of the sailor. He is particularly successful in conjuring up an atmosphere

suggestive of calm and storm at sea without ever falling into the fatal error of attempting to imitate nature too closely, and his excellent orchestration and original ideas enable him to attain his end. The other picture is intended to represent life in the foc'sle, and in this Mr. Bell makes use of the fine old sea song, "The Saucy Arethusa," with excellent effect. His treatment of it is clever and varied, and the whole movement has a splendid swing and fire. Of the rest of the concert it is unnecessary to speak at great length. Emil Sauer attempted to resuscitate the dead bones of a Henselt piano concerto, but they proved to be quite beyond all hope, brilliantly though Sauer played it. Need I say that the symphony was Tschaikowsky's "Pathetic?"



Dalhousie Goring gave a concert at the Bechstein Hall on Friday afternoon.



A good musical story has just come from South Africa. Not long ago Lord Kitchener found it necessary to forbid columns to carry pianos and harmoniums when on the march. The order seemed rather surprising at first, but it was none the less necessary. Not long ago two columns happened to meet on the veldt. Said the commander of one to the commander of the other: "Do you happen to want a piano?" "No," said the other, "I don't think we do." "Why?" "Because we have seven, and it's more than we know what to do with."

LONDON NOTES.

Maurice Arnold, American composer, called on Thursday day at the Hotel Cecil on his way to Cologne and Prague. He expects to see his old master, Dr. Dvorák, in the latter city. Mr. Arnold returns to London in time for the American Day (July 5) at the Crystal Palace, to conduct the "Plantation Dances."



Alma Stencel's first piano recital will take place at St. James' Hall on April 19; her second at Bechstein Hall on May 2.



Tivadar Nachez leads the quartet at to-day's Saturday Popular Concert.



The production of Stephen Phillips' latest play, "Paolo and Francesca," with incidental music by Percy Pitt, is definitely fixed for March 6.

(Important London news will be found on page 28.)

DOROTHY HARVEY.—Some important engagements have been booked for Dorothy Harvey, the well-known soprano singer. She is to sing in Toronto, with David Bispham and others, on March 28, Gounod's "Redemption"; at the Metropolitan Opera House here in a concert with Kreisler, Gérard and Hofmann on March 30, and then on April 7 she begins a Canadian tour embracing Toronto, Hamilton, London, Ottawa, Kingston and Montreal, with a return engagement on the 14th in Toronto, in a recital with Plunket Greene.

At Knabe Hall, on April 15, Miss Harvey is to sing again, and on May 6 and 7 at the Albany Musical Festival. On May 16 and 17 she will sing at the Elmira Musical Festival. This is an evidence of what can be done when an artist has energy, talent and the gift to please and to understand the public.

CAROLYN E. HAINES.—Miss Carolyn E. Haines, the Ohio pianist, who is soon to make her home permanently in Washington, has many flattering press notices. Here is a selection from one:

"The students' musical given at the studio of Miss Carolyn E. Haines, of South Main street, Thursday evening, was an exceedingly brilliant and most enjoyable affair.

"There was present a large and select musical audience, which was held in rapt attention, and showed by marked applause that the beautiful music being given was of an excellent high toned character. Never before has Miss Haines given, with her students, a more attractive recital."

FANNY HIRSCH.—Miss Fanny Hirsch, the soprano, has been having a busy season. Her time has been entirely taken up with numerous concert engagements and song recitals, not to mention the hours she devotes to teaching. On Saturday last Miss Hirsch sang at the recital given by Lewis Solomon, and on Sunday she sang at the golden wedding celebration of Mr. and Mrs. R. Buchman. On Wednesday evening, March 26, Miss Hirsch will sing in Chamber Music Hall, Carnegie Hall.

CAPPIANI.—Mme. Luisa Cappiani, the well-known vocal teacher, has again been appointed by Louis A. Russell to the staff of the N. Y. S. T. A. as vice-president, but she was compelled to decline the honor this time as she is too fully occupied.



DRESDEN, FRANKLINSTRASSE 20,
February 21, 1903

JACQUES THIBAUD, the soloist of the fourth Philharmonic concert, is a talented violinist, whose wonderful conception, softness of tone and musical temperament took his audience along immediately. Bruch's G minor Concerto, Saint-Saëns, Svendsen and Sarasate were his offerings. The young Parisian artist, who the next day was seen among the invited guests of Fr. von Kotzebue at one of her charming Wednesday receptions, is altogether a fascinating personality of presence, refined manners and winning ways. He is coming rapidly to the fore. The other soloist, Rose Ettinger, of Chicago, achieved equal honors. The talented American singer owns a beautiful voice of a soft timbre and well trained, recalling Sembrich's. She excelled in the delivery of the "Caro Campagne" aria, from "La Sonnambula," even the songs of Brahms, Tschaikowsky and Strauss doing her credit, though her field seems the operatic genre.

Wilma Norman Neruda (Lady Hallé), in company with Laura Rappoldi, gave recently two chamber music recitals devoted exclusively to Beethoven sonatas. Poetry, innate feeling, vitality and sentiment stamp Lady Hallé's interpretations a rare delight. Speaking out of the abundance of her heart she makes every note tell, and therein lays the secret of her sway over the multitude. A pity her partner, Frau Rappoldi, differs so widely from her artistically. The latter is a pianist of great technical achievements, possessing temperament, rhythm and any amount of physical power (pounding)! Both artists, therefore, interpreting their parts true to their individuality, presented an imper-

fect ensemble, resulting into two various readings of Beethoven at a time, the one heroic, but lacking soul; the other poetic, abounding in color, verve and intelligence.

The Ash Wednesday concert in the Opera House was crowded to the utmost. Siegfried Wagner, who conducted three parts from his "Herzog Wildfang," was the attraction, everybody wanting to see what Wagner's son looked like. In his outward appearance and form Herr Siegfried, though rather stout of figure, showed more resemblance to his illustrious father than I expected. His profile and the shape of his head decidedly recall Richard Wagner. Otherwise—oh, for the comparisons drawn between father and son! Deplorable fate to be the mediocre child of a genius.

Besides his own composition, he appeared as conductor for "The Flying Dutchman" Overture, doing so fairly well; von Schuch, however, at the same desk outshining him in every direction. Schumann's D minor Symphony, as forming the introductory number, revealed under his lead supreme moments of inspiration, exalting the listeners to heights of true musical thought and feeling. César Thomson played Paganini, Bruch and Vieuxtemps, displaying great virtuosity. Perron interpreted the vocal part of the "Wildfang" number, which abounded in reminiscences of Richard Wagner. As for young Siegfried, he was received by the public in a kindly fashion, with due respect and veneration for his father's memory. That his talent is not remarkable is a well-known fact.

At a recent Robert Volkmann recital in the Musenhäus, the well contrasted program of which attracted a large audience, Doris Böhme, royal chamber virtuosa, and Luise Ottermann, concert singer, are reported to have achieved great success, the former as a specialist in model ensemble playing, the latter as a lieder singer of prominence. She sang the composers' "Reue," the "Bonny Weaver" and "Die Bekehrte." All the other assistants—among whom was Ferdinand Böckmann, our excellent 'cellist—are said to have done good work.

Several musicales occurred, among them an enjoyable evening spent at the American composer, A. Sieberg's, when I heard some of his newest compositions. Margarete Bruck contributed songs; Kapellmeister Thari—a thorough musician—played the piano; Herr Böck the 'cello; Herr Rost the violin. Mr. Bocquet, the American song composer, was also present.

On another occasion I had the pleasure of meeting with a fascinating personality of whom the musical world will hear more before long, viz., Frau von Possart-Voss,

youngest daughter of the Munich Royal Opera Intendant; Ernest von Possart, the lady having for some time placed herself under the experienced musical and vocal training of Fräulein Natalie Haenisch. The young, temperamental singer, having inherited the great histrionic gifts of her father, and owning at the same time a beautiful voice, has a promising future. Ernest von Possart, standing to-day in the zenith of his fame and his life, is the supreme chief of the three royal theatres in Munich. While an actor, his impersonations of Manfred, Narciss, Othello, &c., are said to have counted among his best creations. His recitations here in Dresden of some melodramatic diction to Richard Strauss' accompaniment on the piano are still fresh in our memory. Intendant von Possart has started on a tour of the continent, and will in May go to London to recite "Enoch Arden" and "Manfred" in Queen's Hall; at Munich the Wagner festival. Plays at the Prince Regent Theatre will begin on August 9 and continue until September 12. But to return to my topic, Fräulein Haenisch's pupils, several of whom are rapidly gaining ground on various stages: Gabriele von Weech is in Aix-la-Chapelle, appearing successfully in roles such as Elsa, Elizabeth, Sieglinde; Miss McGrew (American) is filling her post admirably in Schwerin at the Court Theatre, and so on.

At the last Mozart Verein recital, of which I heard only the first part, two sisters Krummel, of Kronstadt, performed selections on two pianos. The criticisms were not enthusiastic, acknowledging, however, their laudable strivings. Herr Knüpper, of Berlin, was the singer.

Merrick B. Hildebrandt, the American violin virtuoso, and his wife, Mrs. L. Huillier, pianist, arranged a Ra-mann recital honored by the presence of many musical authorities such as Joh. Lauterbach, Herrmann Scholtz, &c. The program was made up exclusively from compositions of Bruno Ramann. Among them the "Spinnerlind" duet for piano is an effective piece; "Spielmann's Lieder," a series of songs, and "Gretchen's Wiegenlied," op. 29, were well interpreted by Fräulein Knothe; the last song is very good. Mr. and Mrs. Hildebrandt closed the evening with a spirited interpretation of "The Rheinsage," both artists appearing also as soloists on their instruments. Miss Adams was one of the assistants. The veneration paid to the esteemed deceased musician in performing his works, of which some were totally unknown as yet to the audience, testified to the noble aims and the artistic culture of the American artists.

Wagner's "Tristan" was given on February 13—on the anniversary day of his death—with Herr Forchhammer in

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the title role and Malten as Isolde. Herr Kutschbach, a very promising young conductor, occupied the director's post. On the same evening I attended a conservatory concert, enjoying the laudable efforts of the young people, all of them looking so bright and hopeful, not knowing what troubles are to meet them on their stormy road to success. Pupils of the following teachers appeared: Of Frau Rappoldi, Fräulein Schön, from Copenhagen, playing Beethoven, op. 106; of Herr Ifert (teacher of singing), Herr Fischer, who, though possessing a fine voice, displayed only moderate interpretative powers; of Fräulein Gasteier; of Herr Rappoldi; of Grützmacher; of Bauer, the flutist, and of Fräulein von Orgéni. Most advanced seemed to

me two flutists, Mattusch and Ungar, whose delivery of Doppler's "Hungarian Fantasia" gave genuine pleasure, and Fräulein Simon, pupil of Fräulein von Kotzebue. This pretty young singer's field will be the soubrette genre; She gave songs from Schubert and Stange, revealing musical conception, advanced technical ability and a graceful delivery.

Many new operatic works are in sight: Puccini's "La Tosca," Prochazka's "Das Glück," an opera of the Dresden author Stelzner, one of Baussnern, &c.

Several chamber music soirees took place: By the Petri Union, the Lewinger Quartet, in one of the recitals of which Ferruccio Busoni, to sheer delight of both public and press, assisted, and by many other societies which I could not attend, the musical season this year having been uncommonly lively.

Sudermann's new play "Es lebe das Leber" will be brought out next week, which performance I shall certainly attend.

At the Residenz Theatre Jenny Gross is captivating large audiences in the role of Fee Caprice. Matkowsky appeared in Philippi's "Das Grosse Licht" on the same stage. A Shakespeare cycle is running at the Albert Theatre. Händel's "Messiah" will be brought out this month under Herr Ramoth's direction.

The Dresden Chor Verein recital, under the lead of Waldemar van Baussnern, performed "Herakles," of Händel.

Paula Doenges has appeared at the Court Opera as a guest in several Wagner roles, replacing Frau Krammer, who left for Budapest.

Charlotte Huhn also gave a guesting performance in the title role of Gluck's "Iphigenia," in which part she is almost unrivaled. She received great ovations.

Goehler's Symphonic Fantasia, in one of the Royal Symphony concerts, scored no success. D'Albert was the soloist.

A. INGMAN.

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New York, Thursday Evening, March 20, 1902.

PROGRAM.

Overture, Penthesilea..... Goldmark
Concerto for violin, No. 3, in B minor, op. 61.. Saint-Saëns
Symphonic Variations (first time)..... Koessler
Symphony, No. 8, in F major, op. 93..... Beethoven
Soloist, T. Adamowski.

New York, Saturday Afternoon, March 22, 1902.

PROGRAM.

Overture to The Flying Dutchman..... Wagner
Vitellia's Aria from Titus..... Mozart
Symphony No. 4, in E minor, op. 98..... Brahms
Die Allmacht..... Schubert
Three Movements from the ballet, The Vine... Rubinstein
(With new orchestration by W. Gericke.)
Soloist, Madame Schumann-Heink.

A YOUNG PEOPLE'S CONCERT.—The piano and violin classes of the Educational Alliance gave a concert for young people recently in the rooms of the Women's Philharmonic Society at Carnegie Hall. The directors of the classes are Miss Hattie Sternfeld, piano, and Mark Fonroff, violin. At the concert good showing was made of the musical progress on the East Side. The home of the Educational Alliance is at East Broadway and Jefferson street.

ELIZABETH WELLER.—Miss Elizabeth Weller recently played the accompaniments for one of Mr. and Mrs. Chas. E. Davis' analytical song recitals. These recitals represent and express the most prominent phases of emotion produced on the human heart by music, from the simplest plantation melody to the highest forms of classical and oratorio music.

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EARL BLAIR, Pianist.



PARIS, FEBRUARY 27, 1902.

HNEW symphony by the Comte Eugène d'Harcourt, produced this last week at Monte Carlo, has caused some little stir in musical circles, owing to certain very pronounced ideas of the composer. D'Harcourt is a pupil of Massenet, and has recently been appointed music critic of the *Figaro*. The title of the new work is "Modern Symphony," and in a note appended to the program the composer says: "Haydn was the first to show us what is the symphony. If I have called this one modern, it is because I have attempted to unite the line of old masters with present existing musical conditions, while preserving their soberness of orchestration." The composer of this "Modern Symphony" is known to be a man of decidedly original views, and to have the courage of his convictions. He does not accept anyone's dictum as to traditional readings, always studying closely the classic masters, and following his own ideas as to what their works meant, and how they were intended to be played. He gave a series of oratorios some years ago at the Church of St. Eustache, and astonished many of the critics with the boldness with which he introduced versions and orchestrations to which they were not accustomed. Among the series was "The Messiah."



D'Harcourt believes that every movement in a symphony should be developed from its most important theme. He wrote a little treatise some years ago on the first five symphonies of Beethoven, in which he strove to show that this plan was followed by the composer. D'Harcourt maintains that Beethoven abandons this plan after the first five, no longer adhering to the true symphonic form, in a vain effort to realize some fantastic ideal. Beethoven's Sixth Symphony d'Harcourt styles distinctly program music (another discovery of the obvious), and the Ninth anything in the world except a symphony.



At the same concert young Kocian, the violinist who has been playing recently in London drawing rooms with success, made his first appearance in Monte Carlo. He is a second Kubelik (of sorts), same style of playing, same repertory. His numbers on this occasion were Ernst's Concerto (F sharp), a serenade and scherzo by Tschaikowsky, and an adagio and rondo by Paganini.



At the opera of Monte Carlo Melba had a great reception in the role of Gilda in "Rigoletto." It was in this work that she made her first appearance in opera (in 1888 I believe) at La Monnaie in Brussels. Renaud, the excellent singer of the Paris Opéra, sang—for the first time in his career—Rigoletto. The tenor Caruso shared the honors with Melba and Renaud. This singer has a most beautiful voice, full and flexible, which he knows how to use. He made a great success in "La Donna è Mobile."



At the Paris Opéra it has been a question if the performances of "Siegfried" would continue in the absence of Jean de Reszké, whose engagements call him elsewhere. Vaguet, one of the principal tenors of the Opéra, knows the role. He has also the advantages of youth, good

voice and good style. It would appear, however, that it is not Wagner that the Parisian public really admires, but its favorite de Reszké. So the work is put aside until the return of the popular tenor. The new opera by the brothers Hillemacher is being actively rehearsed, and the ordinary works of the repertory performed. "L'Africaine" was to have been given to-night, but is postponed on account of the hoarseness of Affre, who was to have sung the principal tenor role, Vasco di Gama. "La Statue," by Reyer, a meritorious work, full of beautiful melody, is postponed until next autumn. The advisability of reviving "Erostrate," by the same composer, has also been discussed. Gluck's "Armide" has also been thought of. It is whispered, however, that the present management is not at all eager to revive this latter work, on account of the great expense—estimated, at 200,000 francs (\$40,000)—for the mise-en-scène. This is a time of gorgeous stage spectacles. Opera or drama, it is all the same. Mediocre performers are engaged and money, which would have secured better artists is set aside for extravagant displays of scenery and costumes. The management of the Opéra is quite right in its reluctance to mount "Armide." The work would only serve to show the inability of the present singers of the Opéra to interpret Gluck's music adequately. Program for the week: Monday, "Les Barbares," "Coppélia" (ballet); Wednesday and Friday, "Faust"; Saturday, "Lohengrin."



Grip has been very busy this last week among the singers of the two lyric theatres. I have already mentioned that the revival of "L'Africaine" is postponed on account of illness. Last night Vaguet, who was to have sung Faust, was unable to appear. Laffitte, who sings principal second tenors, such as Tyball, and who is worn with his exertion as Mime in "Siegfried," was asked, but declined. Rousselie, another of the first tenors, was asked to sing Faust. He replied by pointing to his throat. Laffitte was again asked, as he appeared to be the least ailing of the three, and consented. The public was not chary of its applause, rewarding him very liberally for his efforts.



Apropos of the revival of "Maitre Wolfram," by Reyer, which is being performed at the Opéra Comique, Pierre Lalo in *Le Temps* relates an anecdote showing the progress made in musical matters in Paris. This work was produced forty-eight years ago at the Théâtre Lyrique, with the composer as conductor of the orchestra. Reyer did not get on very well with the instrumentalists, particularly the first viola player, who annoyed him very much by his incompetence. He was somewhat deaf besides. It was not, however, his infirmity but his philosophy that irritated Reyer, who repeatedly asked him to play a little louder.

"I beg of you to let me have a little more tone. Please play more forte," said Reyer.

"But it would be quite useless," was the calm reply. "How do you mean, useless?" "Yes, sir, quite useless. I am only here for the rehearsals. The night of the performance there will be someone else."



Program for the week at the Opéra Comique: Monday, "Lakmé," "Maitre Wolfram"; Tuesday, "Louise"; Wednesday, "Grisélidis"; Thursday, "Le Domino Noir"; Friday, "Le Roi d'Ys" (first performance of the revival Saturday, "La Basoche.")



Two prominent German conductors directed the great symphonic concerts—Colonne and Lamoureux—last Sunday. These were Felix Mottl and Felix Weingartner. It is not necessary for me to enter into any lengthy disquisition on the merits of these distinguished men. Mottl appears to be most in his element as an opera conductor, while Weingartner shines as a director of symphonic works. I do not speak of their past and present experience, but their predilection. The very choice and arrangement of the two programs proved this. Mottl conducted the overtures to "Egmont" and "Der Fliegende Holländer." Then two dramatic scenes, the first, "Joan of Arc," by Liszt, to words of Alex. Dumas, the younger. The second was a portion of an unfinished opera by Cornelius, called "Gunloed." Madame Mottl sang the solo part in both these numbers. The program was completed by the curious "Bourrée Fantastique" of Emmanuel Chabrier, orchestrated by Mottl, and a concerto for stringed instruments by Händel. Weingartner, on the other hand, composed a program purely symphonic, seeing that it contained nothing but three symphonies—The "Jupiter" of Mozart, the Unfinished of Schubert and the Second (D

major) of Brahms. Three symphonies at one concert, and we are reproached with not being a musical public! A fact worthy of notice was that with very few exceptions the public remained to the end. Everything foreign in Paris just at present is the rage. Hence the great success of these two German conductors. Perhaps, also, their very great ability and the new beauties revealed by them may have had something to do with it.



Froelich, a young Danish singer, made such a good impression at the preceding New Philharmonic concert that he was re-engaged, and he more than confirmed the excellent opinion formed of his talent. The piano part (I will not say accompaniment) to the more important numbers was most beautifully played by that admirable artist Mile. Thérèse Chaigneau, whose genuinely artistic work it is always a pleasure to listen to. At the same concert also appeared the violinist Achille Rivarde, at one time a member of the Lamoureux Orchestra. He was heard in a Sonata for piano and violin, by Gabriel Fauré (with the composer at the piano); an Adagio, by Max Bruch, and "Hungarian Dances," by Brahms-Joachim.



At the Opéra a revival of Wagner's "Die Meistersinger" will take place about the middle of March for the débuts of the young bass singer Rigaux.



An interesting concert was given at the Elysée Palace Hotel, at which Madame Acté, of the Opéra; Mlle. Nevil, of the Opéra Comique; the 'cellist Hollman, &c., won great applause. The concert was in aid of a charity.

DE VALMOUR.

OHRSTROM-RENAUD MUSICALE.

A VERY delightful musicale was given at the residence of Mrs. Davidson on West Fifty-sixth street last Friday evening, by Mme. Ohrstrom-Renaud's pupils, who presented the following program:

Aria from Hérodiade.....	Massenet
Frühlingzeit	Hildach
Allah	Chadwick
Harp solo, Autumn.....	F. Thomas
Bell aria from Lakmé.....	Delibes
Mrs. Hortense Mendelssohn.	
Duet, Night Hymn at Sea.....	G. Thomas
Mrs. Seligman and Mr. Schaarschmidt.	
Elégie	Massenet
Bonjour, Suzon.....	Pessard
Miss Adèle d'Orn.	
Harp solo—	
Romance	Rubinstein
Fleurette	Rogers
Miss Helen Burr.	
Trio from Figaro's Hochzeit.....	Mozart
Mrs. Mendelssohn, Miss d'Orn and Mr. Schaarschmidt.	
Gypsy Song from Carmen.....	Bizet
Mrs. Robert Seligman.	
Frasquita and Mercedes parts sung by Misses Silberberg and Fox.	
Soupir	Bemberg
George Schaarschmidt.	
Inflammatus, from Stabat Mater.....	Rossini
Miss Maud Silberberg and quartet.	

Mrs. Davidson's parlors were crowded. Among those present were Mr. and Mrs. Frederick R. Downes, Dr. and Mrs. Jesse Williams Hedden, Dr. and Mrs. Louis C. Le Roy, Mr. and Mrs. F. D. Holder, Dr. J. Seymour-Emans, Mr. and Mrs. van Holland, Mr. and Mrs. Graham Patterson, Mr. Wright, Mr. Trowbridge, Miss Elizabeth Stuart, Mrs. Falk, Mlle. H. Frederickson, Mrs. Ismar Ellison, Miss Ellison, Mr. and Mrs. Louis Mendelssohn, Dr. Robert Adams, Mrs. Dr. Calvin Adams, L. M. Ruben, Robert Seligman, Mrs. Josephs, Dr. and Mrs. Lewis, Mrs. Emily F. Gahn, Miss Katherine Brasher, Carolyn Maben, Miss Gregory, Miss Ashley.

Mendelssohn Trio Club Incorporated.

THE Mendelssohn Trio Club, which gave five afternoon concerts at the Hotel Majestic this season, was incorporated at Albany last Wednesday, March 12. A clause in the official paper reads: "To cultivate and promote the art of music, harmony and theory, render classical and other musical selections, &c., and to do and perform all acts and things pertaining to music." The directors are: Victor Sorlin, 163 West Sixty-fourth street; Charles Gilbert Spross, 163 West Sixty-fourth street; Alexander Saslavsky, 3 East 113th street, Manhattan. Besides the directors, John S. Sorlin and Daniel P. Sorlin sign the certificate of incorporation."

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HOTEL RALEIGH, 319 SUTTER STREET,
SAN FRANCISCO, March 8, 1902.

CHIS has been a busy week, musically, although March has come in like a veritable lion, and we've had nothing but stormy, gusty and rainy weather for a week past. But in spite of the rain musical functions of all sorts have been well attended, and there has been quite a variety in this line.

On Monday evening Mme. Emma Nevada gave a concert at Metropolitan Hall, assisted by Pablo Casals, cellist; Leon Moreau, pianist, and Daniel Maquarre, flutist. It was a concert of more than the usual enjoyment, owing to the variety shown in the program and the excellence of the artists. Madame Nevada appeared in a Greek costume, carrying a spray of white flowers. She was well received, having many old-time friends in the audience, and gave as encores the songs most calculated to please them—"Annie Laurie," "My Old Kentucky Home" and "Home, Sweet Home." Pablo Casals proved himself little short of a genius in 'cello playing. Maquarre is a flutist of great refinement and delicacy of execution, one of his encores, the "Minute Waltz," of Chopin, being given in strict tempo and without a lost note. Leon Moreau, the pianist, was a most satisfactory exponent of the instrument, his work being clean and crisp as to technic and intelligent as to interpretation. He accompanied Madame Nevada's songs beautifully, Mr. Lorangue, the regular accompanist, being too ill to appear. Madame Nevada gives a matinee concert this afternoon.



A New York program shows the name of a young Californienne, Miss Hilda Newman, a well-known pianist and pupil of Leschetizky, at the concert given for the benefit of the Little Sisters of the Assumption at the home of Mrs. Calixte Harvier, on West Tenth street. Those who were present say that the concert was a splendid success, and Miss Newman's playing enthusiastically received and warmly encored. Gregorowitsch, the celebrated violinist, also appeared on the program.



On Tuesday evening a violin pupil of Noah Brandt made her début at Sherman-Clay Hall, under the most flattering circumstances. There was a crowded house to greet the young débutante, and flowers that were presented over the footlights were profuse and beautiful. The name of the young violinist is Aileen McCabe, and she comes naturally by her talent, as her mother is a teacher of the piano and has always had great hopes for the career of this talented child, who, though but fourteen

years of age, has in two years' study reached a technical excellence rarely acquired by most in twice the time, even with European advantages. Her program was selected from de Beriot, the Concerto No. 7, which she handled splendidly; Fantaisie, "Scène de Ballet," de Beriot; "Fantaisie Caprice," Vieuxtemps, and "Légende," Wieniawski. As encore she played the Raff "Cavatina" and Musin "Mazurka." Her intonation is marvelous for so youthful a player, and her technic shows hours of patient and ambitious work. Her phrasing is wonderfully intelligent for a young girl. Her teacher has tried to preserve her individuality, and the young violinist herself says she feels that in her which will surely develop with years, and knows she will have a different conception of things from ordinary musicians. She is a sensible, unaffected child and possesses a very attractive personality. It is the united opinion of San Francisco's best musicians that we have in Aileen McCabe the making of a violin virtuosa. She has the gift of absolute pitch to a wonderful degree, and can instantly give the pitch of a bell and the combination of difficult and intricate chords. Her début has excited universal interest in her future career, which will be followed closely by all who have heard her. A tour is contemplated for the near future. Mrs. Noah Brandt accompanied all the numbers upon the piano, and Mrs. Eva Tenney gave two vocal numbers.



The pupils of Mme. Julie Rosewald gave a recital at Sherman-Clay Hall last evening to a crowded house. The recital possessed an unusual interest from the fact that it introduced some very fine voices to the public, and also from its being the last public recital before Madame Rosewald's departure for Europe. The program opened with "Vain Desire," Vogrich, by Miss Minnie Correa, and was followed by numbers by Miss Lenore L. Goodman, Miss Margaret Kroenert, Mrs. Frank Booth, Miss Mabel Lichenstein, Miss Lulu Pieper, Miss Mary Webster, with Fred Maurer at the piano. The voices were all exceptionally good, and the work was satisfactory evidence of the splendid training they have received under Madame Rosewald's tuition. Mrs. Frank Booth, in a pure, high soprano, gave "Charmant Oiseau," David, and "Invocation" ("Lohengrin"), Wagner, as well as "Vieille Chanson" (Bizet), winning great applause. Miss Mary Webster's deep contralto gave a fine rendering of Brahms' "Sapphic Ode" and "Dreams," from "Tristan und Isolde," Wagner. Miss Lulu Pieper carried off the honors, however, giving the "Mad Scene," from "Hamlet," in a rich, dramatic soprano, of a quality and temperament rarely found in an amateur recital. The young lady has an exceptionally beautiful voice, of power and sweetness, all making a combination that will, if a career is pursued, place her

very high in professional ranks. The Duet from "Aida" was given with great intelligence by Misses Pieper and Webster, and was a fine number. The audience was not only a large one but the most prominent musicians in San Francisco were there.



The same evening at the Rosewald recital, Leonora Jackson gave a concert at Metropolitan Hall, assisted by William Bauer, the pianist, and Harry Fellows, the tenor, who is an old favorite here.



The San Francisco Symphony Orchestra gave the last concert of their second series yesterday afternoon, with a program containing for the first number Beethoven's "Eroica" Symphony, besides the overture to the "Flying Dutchman," Wagner; a "Norwegian Volksmelodie," by Svendsen; "Serenade," Pierne, for strings alone, and "Española," Chabrier.

The "Serenade" was their most enjoyable number, though the audience was very kind, by way of applause, and Mr. Steindorff, the director, was presented with two elegant floral pieces and a bouquet in token of appreciation of his efforts. There was not a very large audience present.



Next week we are to have Katherine Fiske, in four recitals, the 11th and 14th in evening concert and two matinees on the 13th and 15th, at Sherman-Clay Hall. Monday evening Mme. Abbie Carrington, soprano; Mary Carrington, pianist, and Emlyn Lewys, pianist, in concert at Sherman-Clay Hall.

Tuesday evening the Loring Club in an unusually fine program at Native Sons Hall, in which solo numbers are to be rendered by Dr. Smith, Ed Boysen and Harry Barnhart, the well-known basso cantante, and Miss Grace F. Davis, the soprano, who will make her first appearance with the club. An unusually attractive program is to be presented. This is the third concert of the club's twenty-fifth season.

On the 11th at Century Hall Miss Annette Hullah is to give an evening concert, assisted by Lovell Langstroth, cellist, and Miss Edith Hanks, vocalist.

On the 13th, at 883 Bush street, the studio of Arthur Fickenscher, the piano pupils of Mr. Fickenscher will give a recital, assisted by Mary and Dorothy Pasmore.



Last Monday afternoon Robt. Tolmie, the prominent pianist, gave an hour of music at his studio, 727 Sutter street, which I was unfortunately unable to attend, owing to the invitation being received too late. Mr. Tolmie is a superior musician, and one is fortunate in having the privilege of hearing him play, as these occasions are very rare.



The Sacramento Saturday Club held their 123rd recital on March 1, with a program by Miss Elsa von Manderscheid, pianist, of San Francisco, and John Lewis, violinist, pupil of Sir Henry Heyman. Mr. Lewis is a young man, a resident of Oakland, and has won much commendation for his superior work thus early in his career. On this occasion he played Suite 11, op. 27, Franz Ries; "Gondolieria," op. 34, No. 4, Ries; "Melodie," Tschaikowsky, and "Légende," Wieniawski. Miss Manderscheid is a piano pupil of Robt. Tolmie, of this city, and possessed of real talent. Her solos were Rondo, op. 51, No. 2, Beethoven; Nocturne, waltz, op. 64, No. 2, and Impromptu, Chopin; Gavotte and Variations, Rameau.

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IMPRESSION MUSIC.

Various Modes of Expression.

A PHILOSOPHIC inquiry into the character of musical language seems to demand at least a brief consideration of the other recognized modes of communication and representation.

Symbolism, perhaps, came first, with its imitative or suggestive signs of resemblance to the events narrated.

Speech, the most simple and definite means of conveying intelligence, is universal. Its operations are purely mental, relating ordinarily to matters of common understanding.

Poetry, being more vague and suggestive than prose, belongs to a higher state of mental and moral development. Mounted on the wings of intellectual fancy the poet seeks a more euphonious expression, a finer context and a deeper significance than that of common prose.

Sculpture may come next. It is, as everyone knows, a representation of form. In this sense the sculptor's art is unique and outranks all others in its actual expressiveness. For gracefulness and symmetry of outline and beauty of form we may select the Venus de Medici; for perfection of muscular development, the statue of Hercules by Farnese. What they tell can be told in no other way. Read Virgil's description of Laocoön's horrible struggle and then view the sculptured group. These illustrate the difference between indirect and direct expression.

In painting we have a more composite representation. Form is suggested rather than expressed, but the addition of color lends more to the picture than it loses through absence of actual shape and structure. Here also we have an independent mode of conveying impressions. The outline of form, the euphony of color, and the suggestiveness of ideality, all contribute to the general effect.

Music, the youngest of the arts and the most mysterious, very properly comes last in this enumeration.

ELEMENTAL MUSIC EFFECTS.

Music's appeal, through electric sensation, is to the physical, mental and psychical forces. Its highest office is to reveal that which can be disclosed through no other art medium.

The auricular sense, to which music primarily appeals, is by a divine law of being constantly exercised in transmitting to the brain centre all manner of sounds, to be there classified according to their nature and import. The lower as well as the higher order of animals intuitively express their feelings of pleasure or pain through vocal utterance. Our perception of sounds enables us to instantly translate these and to determine their cause. A gentle or a harsh nature affects the voice accordingly, and all such characteristics we readily apprehend through the auditory nerve. It is even possible by means of vocal accent and inflection to convey a meaning directly contrary to the normal sense of the words spoken.

It is, therefore, evident that nature and habit combine in the forming of a metaphysical tribunal to which musical tones are referred. It is presupposed that this arbiter of sound, like the other vital senses, shall be developed into a higher critical faculty.

IMITATIVE MUSIC.

From the preceding this also is evident: that sounds of nature, such as bird songs, the hum of insects, cries of pleasure or pain, harsh or gentle tones, all affect the membrana tympani, and are to this extent musical. These and similar sounds form the basis of imitative music, as in the first part of Haydn's "Creation."

ASSOCIATION OF IDEAS.

Then there are certain tones and tone qualities which suggest by means of association certain situations or con-

titions. The hunting horn signals, for instance, are naturally associated with the chase, and the various trumpet fanfares suggest certain military evolutions. Rhythmic oscillations similar to those of a boat or a cradle in motion, the tolling of a bell, the rhythm of a national dance peculiar to certain country—these and similar reproductions depend for their special effect in a musical composition upon the association of ideas. Such is the basis of narrative or descriptive music, as for instance the "Scenes Champetre," by E. Jambor, op. 23; also "Le Papillons," by Schumann, op. 2. A considerable quantity of characteristic and impressionistic music depends for its intended effect upon the association of ideas. Unique experiences involving some potential episode, might be (and indeed, frequently have been) suggested by the peculiar form and tone of the music, aided by such characteristic accessories as a hunting horn motive, carillon, nocturne, barcarolle, fanfare or other device.

PURE INSTRUMENTAL MUSIC.

Pure instrumental music renounces all extraneous aids in seeking to impart its mood or its message. It must, therefore, express something within itself entirely independent of imitative effects or those derived through materialistic association. The means at command and their application have been summarized by Joachim Raff in these words: "The composition represents the design, the melody the outline, harmony the light and shade, and instrumentation the coloring." Not every composer would subscribe to this particular application, but the available material with which the creative artist must build his structure cannot be said to contain more than these general elements: Melody, harmony, rhythm, form and orchestration. Fortunately these resources are inexhaustible.

THE NATURE OF MUSIC IMPRESSIONS.

The inquiry now arises, What is the nature of musical expression? and how does it operate? We know that sonant vibrations signify atomic disturbance, and that periodic vibrations form musical sound or tone. There is, therefore, a process to be considered, namely, (a) sonant vibration, or disturbance; (b) impact of periodic vibrations against a sympathetic resonator, the ear; (c) corresponding vibrations in the membrana tympani; (d) electric transmission of vibrational shocks to the nerve centres; (e) concomitant physical emotion, and (f) finally the psycho-mental classification or identification of this physical effect with regard to its position in the scale of definable or undefinable emotions. This final appeal presents the only serious difficulties, since a psychic emotion, which was perfectly comprehensible to Beethoven, may have been a blank to Moscheles. Evidently the degree of receptivity for these higher planes of thought and impulse are conditioned by the degree of mental and moral development attained by the individual auditor. In approaching absolute music with the object of ascertaining its enigmatic import, we must then presuppose an harmonious receptive capacity, based upon sympathy and susceptibility.

AN APPLICATION.

Suppose we select the B flat minor "Funeral March" by Chopin as a tentative example. There is an unmistakably mournful expression. Everyone may distinguish that. But there are various kinds and degrees of sorrow, and in order to fully sympathize with a grief we must be informed as to its nature or cause. In the present instance we note the gravity of the sounds; the ponderous harmonic mass; the sombre chord effects; the burden of grief as indicated by the constantly recurring minor motive; the gradually rising inflection to the fortissimo climax as the mourner seeks to overcome his stifling emotion, and especially those minor seconds in the middle parts resolving independently, like sobs of pain. The slow movement, and the march rhythm, which suggests a procession of mourners, are also to be noted as natural concomitants. The entire first part

of this funeral march (which is repeated) is sufficiently unified and persistent in its expression of sadness to affect the average listener with a sense of grievous calamity. With regard to the nature of this grief, the first movement of this sonata (of which the funeral march is the adagio) affords something of a clue. Had the slow movement been confined to the funereal motive without that conventional Part II. (the so-called "trio"), the final impression would have been deeper and more permanent. While the theme in D flat major is intrinsically beautiful and the harmonization all that could be desired, yet the disturbing contrast between Parts I. and II. is too much in the nature of pictorial effect to be musically consistent. Part II., in contrasting mood, is a mere conventionality taken from the common dance form, and since Chopin was usually unconventional it seems all the more inexplicable that he should have followed an arbitrary precedent in this instance.

A picture of Christians martyred in the Coliseum at Rome shows the excruciating figures in the arena surrounded by satiated lions; and in the upper background a choir of angels are poised in air ready to bear the immortal jewels from their mutilated caskets to realms of eternal light and perfect faith. Here the apotheosis is as appropriate and artistic as the symbolism is beautiful and consoling. But these opposing contrasts are too pictorial for absolute music. Even in the painting we recognize that the group of angels is something adventitious, and to one unacquainted with the hopeful creed and sublime faith of the early Christians the apotheosis would appear irrelevant and fantastic.

"The Death of Asa" (in Grieg's "Peer Gynt" music) is a more ideal and consistent lament than is the "Funeral March" by Chopin. Peer's sorrow is more poignant, and we cannot but feel the heavy monotony of grief through the persistent repetition of a single motive. Here there is no "surcease of sorrow"—it is seemingly inconsolable.

And what an oppressive pall is thrown over the scene by those spirit crushing harmonies! Equally significant and eloquent is the strange tonal expression of the melody at the close of the movement, where the composer substitutes a minor for a major second above the minor key tone. No other dirge is so pathetic as this by Grieg. Wagner's musical oration on the death of Siegfried is much more elaborate and on a higher plane than the funeral marches of Beethoven, Schubert or Chopin. But between the Grieg and the Wagner dirges no comparison is possible, since the latter is mostly retrospective and heroic.

GENERAL SCOPE OF MUSIC.

After these demonstrations it is evident that the genius of music as an excitant may operate upon the entire scale of human emotions, both physical and psychical. With the former we experience little difficulty in apprehending the true tonal significance. With the latter a greater responsibility rests upon the composer, and a more subtle power of divination is required from the listener. The music must lead us away from every material consideration and gradually uplift us above ourselves. The development of a single motive with persistent reiteration and perfect unity affords the only means of accomplishing this end. There must be an evolution of correlative and integrated tonal expressions; a growth from one state to another—not a first subject in minor, a contrasting subject in major, conclusion ditto, free fantasia upon those and a return to the first—leaving us exactly where we were at the commencement.

FORMAL OUTLINES.

This seems to be the principal objection to the classical sonata and symphonic forms. The prescribed outlines and tonalities influence the total effect to such an extent as to render a homogeneous psychic manifestation impossible or inoperative. And even if that were possible we would be still inclined to frame certain emotional pictures corresponding to the form and to the usual expressiveness of

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sonatas and symphonies. To the major portion of these a more or less recondite scheme like this would apply:

Allegro, strife, conflict, opposing principles.

Adagio, repose or regret.

Finale, realization, triumph or apotheosis.

Concertos, chamber music and many overtures may be summarized in this manner as to their emotional significance, and perhaps this is one reason why so much opposition has been arrayed against program or impression music. In listening to such works as Mozart's last G minor Symphony, or the one in C minor by Beethoven, we are naturally inclined by the form in which the music is embodied to imagine certain conditions more or less at variance with what the composer experienced. But shall we be censured for associating low arches and massive peristyles with Grecian history? Or towering minarets with Oriental temple worship? The majority of critics admit that composers of the classical epoch concerned themselves more with form than with expression. The proportions are symmetrical and fair, and the expression is euphonious, but has the music any special significance? In most instances a negative answer must be given.

TRANSCRIPT OF IMPRESSION.

We now return to the realm of impression music. Beethoven's Pastoral Symphony may be considered the first large tone poem which passed beyond mere tentative effort. (Those serio-comic essays at descriptive music by Kuhneau, Matthison, Tartini and Dussel are not here considered.) Before Beethoven composed his Pastoral Symphony he had severely animadverted upon Haydn's descriptive effects in the narrative parts of the "Creation." And on the fly leaf of his Pastoral Symphony the composer wrote: "More a record of impressions than a painting," thus renouncing all questionable methods of expression, of which there were a number of ludicrous examples in his day. But the songs, "Adelaide" and "Ah, Perfido!" in the opera "Leonora," the D minor Mass, and the "Mount of Olives," all bear witness to the fact that he frequently attempted and usually succeeded in finding the corresponding tonal expression for the musical portion of his selected texts. In the op. 68 it is scarcely necessary to consult the composer's program as we trace the various moods and scenes embodied in this musical experience. Though "not an actual representation of facts," as Sir George Grove has observed, this symphony tells in tone language all that the composer specified in his verbal program. At first there is the suggestion of balmy air, sunshine and the charm of country life. In the "scene by the brook" there is contemplation, contentment and the song of birds. Then comes the scherzo, the merry-making of the peasants, the quaint dance and its droll humor. In the midst of these pleasantries distant mutterings are heard, clouds obscure the sunlight, birds are mute, and presently a violent storm passes over the scene. Anon the tempest subsides, a shepherd's lay is heard, sunlight again appears, and a hymn of thankfulness minglest with songs of bird and breeze.

The precedent for impression music is thus created, and this is from such an authoritative source and so musical withal that its doctrine must be accepted.

In his choral symphony Beethoven preaches universal emancipation based upon human love and brotherhood. The sermon may not penetrate to the soul of every listener, because the language of music demands an impresible mood. One may be so downcast or ill at ease that the "Midsummer Night's Dream" music would seem trifling and frivolous. Or one might be in so exuberant a frame that Tschaikowsky's great "Pathétique Symphony" would sound morose and cacophonous.

Again, one may become so engrossed in the contrapuntal art of the composer, in the peculiarities of form and development, or in the kaleidoscopic colors of orchestration, that the real sentiment or import would pass unheeded. This, perhaps, will explain why musical language is so

frequently misunderstood and discredited. Yet it would be difficult to name a single critical writer on music who has not attempted to translate tonal expression into words! Why, then, should the composer renounce a poetic program which has stirred his fancy, and which gives a mere epitome of the emotional stages to be expressed?

A large quantity of the world's best music may be classed here, as transcripts of impressions or manifestations of feeling. There is no doubt among musicians as to the romantic spirit of Schubert's great C major Symphony. Nor is there any possibility of mistaking the joyous message of love and happiness in Schumann's B flat minor Symphony. Here also may be mentioned the immortal tone epic—Beethoven's Fifth Symphony.

Almost opposite in character is the music of Grieg. The incisive energy and boldness of Northern life; a sense of vastness which seems to surround those ice bound yokuls, and a feeling of strength and freedom which animates the people, all this and more is expressed in Grieg's music.

From the Wagner music-dramas it will be sufficient to mention "Voices of the Forest," "The Magic Fire Charm" and "The Rhine Journey," all legitimate, highly wrought examples of characteristic impression music.

The spirit of inquiry is so deeply rooted in our mental constitutions that whatever is mysterious or recondite moves us at once in quest of the sequel. This is especially true with music that is suggestive in its nature. In all such instances a clue furnished by the composer is frequently of direct benefit to the listener by engaging his mind in a metaphysical or psychologic inquiry. Whereas without such aid he might be tempted to concern himself with the mere sensuous charm of melody, the ingenuity of the composer or the technical skill of the performers.

Almost every great composer, from Mozart to Glazounov, has aimed at a more or less definite tonal expression; and while a few adventurous spirits like Richard Strauss have been tempted into the realms of transcendentalism, these few exceptions only prove that every art has its constitutional limitations.

The inherent genius of this mystic soul language, and the immeasurable resources at the command of a high class modern composer, leave but little cause for doubt that music can express (as frequently it has expressed) the entire scale of human emotions.

A. J. GOODRICH.

Becker Pupils' Recital.

THE second of a series of piano recitals by pupils of Gustav L. Becker was given at his studio on Saturday morning, March 8, by Miss Adele Becker, assisted by Karl Grienauer, 'cellist. The program follows:

Etude, op. 10, No. 8.....	Chopin
Nocturne, op. 62, No. 1.....	Chopin
Faust Valse.....	Gounod-Liszt
Andante Espressivo.....	Lassen
Elfentanz.....	Popper
Sonate, op. 81.....	Beethoven
Moonlight, from 'Cello Suite.....	Grienauer
Indian Summer, from 'Cello Suite.....	Grienauer
Concerto, G minor, op. 25.....	Mendelssohn
Miss Becker.	Miss Becker.

Although Miss Becker is still taking regular lessons from her brother and teaching under his guidance, she plays with the finish and authority of an experienced artist. The sonata was given with dignity, and in accordance with classic traditions, and she played the concerto with spirit, easily overcoming its difficulties. Mr. Grienauer's playing, especially from his poetic suite, was received with enthusiasm. Mr. Becker's apartment was crowded, and many remained to the informal reception following the program.

HADDEN-ALEXANDER SIXTH PUPILS' EVENING.

A SELECT and much interested audience gathered at the beautiful Powers-Alexander studios to hear this recital of piano music, and felt well rewarded, for some most artistic playing was heard, as is usual at Mrs. Alexander's affairs.

Miss Deevy united with her teacher, Miss Guild, in the opening duet, playing nicely, followed by Miss Drew, of the younger set of students, who did well. Miss Josephine Grant (who is also an art student) played with singing tone, and Mrs. Curran played with much grace the Thomé "Aveu" and the Moszkowski "Valse" brilliantly.

A superior touch and tone, as well as musical nature, has Miss Guild, one of the best of the students, who plays with much dash and feeling. She also showed her versatility by singing Lehmann, Bartlett and de Koven songs, with distinct enunciation and pretty voice quality. Miss Edna Gerry played her group of pieces with such excellent interpretation and such warm musical feeling that it was a pleasure to listen to her, the Sinding piece making a pronounced hit. To close, Miss Frances Perley showed clean touch, good taste, and the ability to achieve a fine climax, in the Moszkowski excerpt. A special feature was the fact that every one of the players played without the notes, and that confidence and thoroughness were evident on all sides. Another feature in this course is the Friday afternoon critical class, weekly, when the students gather and hear much that is beneficial.

Henry Irving Dodge lent agreeable variety to the evening by his own creation, "A Social Firebrand," and received many compliments. Mrs. Alexander is to be congratulated on the excellent artistic showing made by these students. The complete program:

Snowbells	Frans Behr
Berceuse	Grieg
Novelza	Godard
Forest Elves.....	Schytte
Prelude, C major.....	Bach
Scherzo	Schubert
Aragonaise Ballet (from Le Cid).....	Massenet
Murmuring Zephyrs.....	Jensen Niemann
Will o' the Wisp.....	Jungmann
Waltz, A flat major.....	Moszkowski
Song, I Sent My Soul Through the Invisible (Persian Garden)	Liza Lehmann
Frühlingsgruss (left hand alone).....	Hummel
Prelude, C sharp minor.....	Rachmaninoff
Reading, A Social Firebrand.....	Original
Dance of the Dwarfs.....	Grieg
Evening Song.....	Brockway
Reverie	Schutt
Frühlingsrauchen	Sinding
Songs—	
A Dream.....	Bartlett
Little Boy Blue.....	De Koven
Fiddle-dee-dee.....	De Koven
Si oiseau j'étais.....	Henselt
Etincelles	Moszkowski
Miss Frances Perley.	

CARBONE BUSY.—In order that several of his pupils may finish their vocal studies, Signor Carbone has decided to continue teaching throughout the summer.

Next fall Miss Mary Miller, one of Signor Carbone's pupils, will make her début in one of the principal theatres in Italy. Miss Miller has a beautiful soprano voice and possesses abundant musical temperament.

Other pupils of Signor Carbone who are well known in musical circles are Mrs. Hamburger, Miss Marie Dax, Mr. Wallman and Mr. Lereen.

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ARION SINGS BEFORE THE INSTITUTE.

BUT for the alertness of certain members of the Arion Singing Society of Brooklyn, the Borough of Brooklyn would not have cut much of a figure in the entertainments planned in honor of Prince Henry.

As a matter of course the Germans took a prominent part in these demonstrations. Prince Henry, who is himself a good musician, expressed a desire to hear the Brooklyn Arion for sentimental reasons. Arthur Claassen, the esteemed conductor of the society, with Otto Wissner and S. Karl Saenger, were the three delegates appointed to go to Berlin and in person thank the Kaiser for the prize which he sent to the last Saengerfest of the Northeastern Bund. The Saengerfest was held in Brooklyn, and in the singing contest the Brooklyn Arion were victorious, winning for the first period the coveted Kaiser prize.

The Arion planned to serenade the Prince aboard the Emperor's yacht early Sunday morning, March 2, but, the vessel being quarantined on account of contagion, the engagement was abandoned because every hour of the Prince's remaining two days in the country was filled by appointment. It happened, however, that the Brooklyn Arion's most popular and active member, Dr. W. John Schildge, met the Prince on Saturday night at the dinner of the German Society.

"If it could be arranged, your Royal Highness," said Dr. Schildge to the Prince, "our society will sing for you at the Waldorf-Astoria early to-morrow morning" (Sunday). The Prince said he would be delighted, but he feared there would not be time to summon the members.

"Leave that to me," said Dr. Schildge.

Well, the good doctor did not wait for his after dinner cigar to burn out before he was in the midst of exciting action. By telephone, telegraph and special messages 150 members of the society were notified to meet at the Waldorf-Astoria at 9:30 a. m. Sunday, and come prepared to sing before Prince Henry. Not one of the 150 failed to respond. A report of the concert was published in THE MUSICAL COURIER last week, but these details were omitted for lack of time and space.

That same Sunday afternoon the Brooklyn Arion gave a matinee in memory of the German poet, Heinrich Heine.

Last Thursday evening the society gave its fourth annual choral concert under the auspices of the Brooklyn Institute. The Academy of Music was crowded with a music loving audience, and besides the singing the Arion introduced a patriotic feature not announced upon the printed program. After the society sang the first number, "Frühlingsregen" (Spring Showers), by Munzinger, Dr. Schildge, who leads the baritones, walked toward the footlights and read a cablegram from Berlin in which the Emperor thanked the Arion for its greetings. The despatch was signed by J. A. von Lukanus, secretary of the Civil Cabinet. Then, at Dr. Schildge's request, the Arion sang the Kaiser's "Preislied," to the great enjoyment of the audience. As was stated in the report of the concert before Prince Henry, the personnel of the Brooklyn Arion is made up of glorious voices among the basses and baritones, and were the tenors equal to the low voices

there would be small chance for any other maennerchor to compete with Claassen's singers. But tenors are tenors the world over. The Lord made their voices and so there is no use to complain of defects which apparently cannot be wholly corrected. In the singing throughout the concert last Thursday night Mr. Claassen once more produced wonderful effects. Such pianissimos and such shading could only be equaled by a first-class string orchestra. Especially lovely were the "Old Flemish Serenade," by Kremer and the two folksongs. Mme. Emma Juch and Franz Wilczek were the soloists. Madame Juch sang the English and German songs with consummate art, but of her voice, alas! only a remnant remains.

The program for the concert follows:

Frühlingssingen	Munzinger
Violin solo—	
First movement from Suite No. 1.....	Goldmark
Adagio from Scotch Fantasie.....	Bruch
The Bard and the King.....	Hegar
Songs—	
Die Melodien.....	Brahms
Der Gärtner.....	Kahn
Allerseelen	Richard Strauss
Bridge Toll.....	Kirchl
Old Flemish Song.....	Kremser
Vineta	F. Abt
Songs—	
A Love Lullaby.....	Goring-Thomas
The Eden Rose.....	Foote
La Danza.....	Chadwick
	Mme. Emma Juch.
Two Folksongs—	
Haidenrölein (Hedge Roses).....	Werner
In einem Kühlen Grunde (plaint).....	Glück
Violin solo, Le Streghe.....	Paganini
	Mr. Wilczek.
Die Allmacht.....	Schubert-Liszt
	Mme. Juch and the Arion Society.
With organ and piano accompaniment.	

Hugo Troetschel performed the organ part and Florent Domascheditz the piano part in "Die Allmacht." Isidore Luckstone accompanied for singer and violinist.

TROETSCHEL ORGAN RECITAL.

The closing organ recital for this season at the German Evangelical Church, on Schermerhorn street, will be given Monday evening, April 14, and Monday evening, March 10. Mr. Troetschel gave his 107th recital at this church. The program was a beautiful one, beginning with a Prelude and Fugue by Liszt, on themes by Bach, and closing with the Prelude to "Parisfal." One of the notable compositions played by Mr. Troetschel was the "Gothic Suite," by Boellmann. After the Introduction, written in the style of choral music, comes a characteristic minuet. Part III. is described by the composer as "Prayer at Notre Dame," and the last part is in the difficult form of a toccata. Scenes from French life in the Middle Ages are charmingly depicted in this music; at least it is that country and period that the music suggests. Mr. Troetschel played it, as he does everything, sympathetically and with breadth and musical understanding. A ray of perfect sunshine was unfolded in the hymn by Eugene Lacroix, written in the unusual and difficult key of F sharp major, and this Mr. Troetschel followed by a dainty gavotte by Durand. The Cathedral Music from "Lohengrin," a Rhapsody in A minor, by Saint-Saëns; a Rondeau, by Couperin, and the Finale from Händel's Tenth Organ Concerto completed the list of works played by Mr. Troetschel. Mrs. Alexander Rihm, a local soprano, sang sympathetically "Come Unto Him," from Händel's "Messiah" and Bizet's "Agnus Dei." Arthur Melvin Taylor, a member of the Tonkünstler Society, played with much feeling an Offertoire in D, for violin, composed by himself.

HANCHETT ANALYTICAL RECITALS.

Dr. Henry G. Hanchett gave the first of his evening lectures in the spring course Monday, March 17. The

program, which included the Bach Concerto for two pianos and string quartet in C minor, and the Chopin Rondo for two pianos, will be reviewed next week. The Hanchett lecture recitals are given out at Adelphi College under the joint auspices of the college and the Brooklyn Institute.

HANDSOME LEGACIES TO ART MUSIC.

Among the immediate bequests in the will of the late Henry King Sheldon are two legacies of \$10,000 each to the Brooklyn Philharmonic Society and the Brooklyn Institute. These extracts from the will read:

"To the Brooklyn Philharmonic Society, the sum of \$10,000, to be held in trust by the Brooklyn Trust Company.

"To the Brooklyn Institute of Arts and Sciences, the sum of \$10,000, in trust for expenses of Philharmonic Society and Chamber Music concerts."

Mr. Sheldon also left the sum of \$2,500 to the Brooklyn Institute outright.

Mr. Sheldon's only heirs at law are his widow and daughter, Mrs. James Townsend Russell. His daughter has no children, and in the event of her death, \$1,000,000 will be divided among educational and charitable institutions of Brooklyn. The Brooklyn Institute is included in the list. Mr. Sheldon's estate is valued at \$5,000,000.

LAURIER CLUB MUSICALE.

The Laurier Musical Club gave a musicale last Wednesday evening at the home of the president, Miss Elsie Ray Eddy. The program follows:

Duet for soprano and tenor, Night of Joy.....

Miss Eddy and Wyckoff Suydam.

Bass solo, Forging the Anchor.....

Rodney A. D. Cornwall.

Piano solo—

The Maiden's Wish.....

Chopin-Liszts

Nocturne

Brasslin

Soprano solo, Se Saran Rose.....

Arditi

Miss Aimée Spier Horton.

Sonata for violin and piano.....

Grieg

Carl H. Tolleson and Lawrence H. Munson.

Contralto solo, Love Me or Not.....

Secchi

Miss Emma Williams.

Tenor solo—

Wer'er You Walk.....

Händel

John Anderson, My Jo.....

Loomis

Piano solo, Barcarolle.....

Rubinstein

Miss Bateman.

The Bandolero.....

Leslie Stuart

Spring Night.....

Schumann

My Mother Bids Me Bind My Hair.....

Haydn

Miss Horton.

Duo on Motives from William Tell.....

Mr. Tolleson and Mr. Munson.

Der Tod und das Mädchen.....

Schubert

Im Herbst.....

Franz

Miss Williams.

Ubers-Jahr

Fisher

Under the Rose.....

Fisher

Mr. Suydam.

Duet, Sunset.....

Goring-Thomas

Miss Eddy and Mr. Suydam.

ANNOUNCEMENTS.

Friday evening, March 21, the Boston Symphony Orchestra pays its final visit to Brooklyn for the season. The concert will be given at the Academy of Music and Mme. Lillian Nordica will be the soloist. This will be the program:

Overture to The Flying Dutchman.....

Wagner

Aria, Ah, Perfido.....

Beethoven

Madame Nordica.

Three movements from the Ballet, The Vine.....

Rubinstein

(With new orchestration by W. Gericke.)

Im Kahn.....

Grieg

Serenade

Richard Strauss

Spring Song.....

Oscar Weil

(Violin obligato, Franz Kneisel.)

Waldegespräch

Schumann

Madame Nordica.

Symphony No. 1, Rustic Wedding, op. 26.....

Goldmark

Kubelik's "farewell" concert will be given at the Academy of Music Monday evening, March 24. The Manhattan "farewell" will be made Sunday night at the Metro-

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politan Opera House. Tuesday morning Kubelik sails for Germany. With some of the gold earned on his first American tour Kubelik will buy a house in Dresden, and live there part of the year. The young man owns a country home in Prague, but he admires the Saxon capital, and finds society there highly congenial to his artistic tastes.

Plunket Greene will give a song recital at Association Hall in the Institute series Thursday evening, March 27. Miss Mary Williamson, pianist, will assist in this program:

Group of songs—	
Plaisir d'Amour.....	Martini (eighteenth century)
Ecoute de Jeannette.....	Dalayrac (eighteenth century)
Litanei	Schubert
Erlkönig	Schubert
Abschied	Schubert
Plunket Greene.	

Grande Gigue.....	Hässler
Etude	Liszt

Group of songs—	
Auf Flügeln des Gesanges.....	Mendelssohn
Feldein Samkeit.....	Brahms
Vergebliebenes Ständchen.....	Brahms
The Sands o' Dee.....	F. Clay
King Charles.....	M. V. White

Fantaisie in F minor.....	Mr. Greene.
Miss Williamson.	Chopin

Group of songs (Traditional Melodies)—	
Mourning in the Village Dwellers (Hungarian).	
(Arranged by F. Korbay.)	

Speed On, Engine (Hungarian).	
(Arranged by F. Korbay.)	

O Ye Dead.	
(Arranged by C. V. Stanford.)	

Eva Tool.	
(Arranged by C. V. Stanford.)	

Barcarolle, A minor.....	Rubinstein
Tarantelle	Alfred Grünfeld

Group of songs—	
Over Here.	

(Arranged by Charles Wood.)	
Trottin' to the Fair (Irish).	

(Arranged by C. V. Stanford.)	
Quick! We Have but a Second.	

(Arranged by C. V. Stanford.)	
The Jug of Punch.	

(Arranged by Charles Wood.)	
Mr. Greene.	

Thursday evening, March 27, is also the date of the annual concert by the Temple Choir. An outline of the program was published last Wednesday.

Paderewski will give a special piano recital before the Brooklyn Institute Monday evening, March 31.

Mrs. H. H. A. Beach, the composer-pianist, of Boston, gave a recital last evening (Tuesday) at Association Hall, under the auspices of the Institute. The only novelty announced on the list of compositions is the pianist's own arrangement of the Richard Strauss "Serenade." Review of the recital next week.

Central Congregational's New Choir.

THE quartet of the Central Congregational Church, of Brooklyn, has at last been completed by the engagement of the basso. In view of the great number of applicants this position was found to be a very difficult one to fill. The committee was advised to send for Henri G. Scott, Philadelphia's premier basso, and his prompt engagement was the result of the hearing. As it now stands the quartet consists of Shanna Cumming, soprano; Kathleen Howard, contralto; William A. Wegener, tenor, and Henri G. Scott, basso.

KATHLEEN HOWARD, CONTRALTO.

Advancement of a Von Klenner Pupil.

WHEN we read that there are often 100 applicants for a choir vacancy the successful candidate naturally enough becomes a topic for discussion. Miss Kathleen Howard, a pupil of Mme. Evans von Klenner, has for the second time within six months secured two of the best paying choir positions in Greater New York. Shortly before last Christmas the position of contralto soloist in the choir of the First Dutch Reformed Church, Brooklyn, became vacant. More than a score rushed over to Brooklyn and the committee gave vocal "trials," but went no further after hearing Miss Howard. Her voice is a pure contralto, most beautiful in quality, and the young woman sings with great expression. She was engaged to fill out

singer began her studies at the von Klenner studio she has made rapid advancement. Indeed, those who heard her sing when she entered the von Klenner school and hear her now can only marvel at the improvement in her singing. Besides her church engagements, Miss Howard has filled a number of good concert engagements. One of the important ones was a musical at the Montauk Club, Brooklyn. Last evening (Tuesday) Miss Howard sang at the Carl organ recital at the "Old First" Church. Next Friday evening, March 21, Miss Howard will sing at the musical meeting of the Manuscript Society. The evening will be devoted to compositions by French and American composers. Miss Howard is to sing some of the French novelties. To-night (Wednesday) she will sing at the Lenten musical given by Madame von Klenner at the studio, 230 West Fifty-second street. An unusual program will be presented.

The timbre of Miss Howard's voice is admirably suited for oratorio, and while she will not limit herself to oratorio singing, she expects next season to accept many engagements from societies presenting the great oratorios. As a singer of ballads, the classic songs and operatic arias, Miss Howard is equally successful. Above all things her teacher, Madame von Klenner, is giving her an extensive repertory. Miss Howard is attractive in appearance, and can make a great name for herself if she continues to walk patiently in the straight and narrow path of study that leads to higher things in the world of art.

Severn-Walker Studio Muscale.

M R. AND MRS. EDMUND SEVERN and Francis Walker gave a musical at their studio in the Van Dyck last Tuesday evening (March 11), which a large number of guests enjoyed. Mr. and Mrs. Severn opened the program with Grieg's Sonata for violin and piano, op. 13. Then followed baritone solos by Mr. Chapman and Mr. Hass. Mrs. Severn added piano solos, Mrs. Rollie Borden Low soprano solos. Other vocalists assisted in making the evening pleasant, and these included Mrs. Catherine Welch, Miss Dawes, Baroness von Riener, Miss Dax, Madame von Elsner and Miss Kate Percy Douglas. Miss Ewen gave a number of recitations. Among the guests present were Judge and Mrs. Poole, Albert Morris Bagby, Madame Valda, Mr. and Mrs. Alfred Houghton Clark, Mrs. Belle Gray Taylor, Mr. and Mrs. Clinton Brown Fisk, Mrs. Genie Rosenfeld, Madame von Klenner, Mr. and Mrs. Stephen Gage, Mrs. Pierre Noël, Mrs. Mary Walton Lent, Richard Carden, Miss Fitzmaurice, Miss Cora Pearl, Mrs. Antonia Sawyer, Miss Laura Sedgwick Collins, Mr. and Mrs. Chard, Madame Harvier, Miss Clara Kalisher, Mr. and Mrs. C. C. Ruthrauff.

Ebann and the Philadelphia Orchestra.

W. B. EBANN, the first 'cellist of the Philadelphia Orchestra, played a composition of his own at the twelfth concert of the season. The following extract about the concert is from the Philadelphia Record:

Under the leadership of Fritz Scheel, the Philadelphia Orchestra gave its twelfth concert last night in the Academy of Music. The soloist was W. B. Ebann, the 'cellist of the orchestra, who contributed to the success of the program with a brilliant concerto number, composed by himself. Mr. Ebann skillfully displayed his command of his instrument and won much applause by his vigorous and colorful work. The Goetz Symphony in F major was rendered in splendid style by the orchestra, the finale in particular receiving an interpretation that moved the audience to prolonged applause, though Mendelssohn's "Midsummer Night's Dream" suite was, perhaps, the most enjoyable number of the orchestral program. The concert opened with Cherubini's "Anacreon" overture, and concluded with the Walhalla scene from Wagner's "Das Rheingold."

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A WANDERING CAPELLMEISTER—HIS CHRONICLE.

By Thomas Tapper.
HAROLD BAUER—I.

WHEN the stage door opens and a man enters, deferentially, to perform once in public during an hour or so what he has worked upon countless times in private, for years, there are more than enough factors active to make a thoughtful person listen discriminatingly.

Naturally the pianist is a simple archer. He shoots at one target—if he be a true artist—and that target the mind and heart of a cultivated listener. And yet there is before him no such target. Indeed, the situation is reversed. The audience is a motley assemblage of points of view, each of which is a basis for independent judgment. But in the examination of these points of view one discovers them to be no less motley than the assemblage that entertains them.

To begin with there are in the very nature of the case but few people who listen to a piano recital understandingly. No fault attaches to the others. It is a difficult proposition. Those people who hear music as a withdrawal from regular employment, yielding the spirit to it in a non-analytical love for it, may be poor in soul experience, but they are rich in freedom from uncertainty. Starting with these interesting ones as a basis, we pass up through various strata to one where people enjoy the music and, to an extent, know why. The genuine critic is in this class. He listens with love and knowledge. He often leaves early in the game, not out of disrespect, not because of weariness, not even because of his appointment with The Man, but because he knows well the lesson that is so aptly put in the old saw which says "One need not eat a whole sheep to judge of the mutton."

So, revenons à nos moutons.

When the stage door opens and Mr. Bauer enters, deferentially, the listener knows, or will shortly learn, that there has appeared a man who is not merely a player, but who is justified in speaking for other men—the composers of the program—and of inviting our closest attention to what they have to say, rather than to his way of saying it. Naturally he does not overlook, undervalue nor disregard his own way of saying it, but would no more thrust this forward than he would intrude upon us his personal acquaintance, or the cut of his clothing, or the style of his hair. But he does impress upon us—with the very opening measures—the conviction that he knows the secret of playing the piano. That secret is worthy of being expressed in italics.

He makes the purpose of his public playing that quality which he enjoys in the hours of his study, namely, the meaning and the varying phases of great music. In the hours of his study he does not lose himself in admiration of his technic, his speed, nor his personal attitude, but in seeking intimate acquaintance with the writings of men who have said in tone all they had to say he bends his energy to make them equal to the task and worthy of it. In this Mr. Bauer does not differ from the few significant pianists of to-day.

He possesses, then, the first quality of a pianist who may be entered upon the list of great ones; he plays for the one purpose of playing, namely, to present composers adequately to listeners. And in this one aspect of the matter Mr. Bauer has probably no living superior.

II.

The question that follows is naturally this: If the pianist realizes the purpose for which he performs what is his equipment for carrying it out? This equipment is the result not of training alone, but of the training of a man

widely and deeply endowed by nature. With all its lucidity there is no process of thought so utterly incomprehensible to the uninitiated as music thought. Music is a peculiar language, for every man who speaks it well speaks in words that are not found in the mouths of others of the gift. Each man is, in short, a dialect unto himself. A great pianist must know these dialects intimately ere he attempts to translate them. And, perchance, if he comes upon a man whose idiom he cannot grasp he must leave it unattempted, which stroke of wisdom on his part entitles him to receive back a little of the greatness he yields up in failing to comprehend one of the many.

Critics and writers have said much about Mr. Bauer's powers of interpretation. The best way to judge him in this respect is to hear him. If one has studied Bach, to sacrifice, one feels convinced that all that may within reason be expected lies in his interpretation. His performance of the Italian Concerto impresses one with being as near the intent of the Leipsic cantor as one may hope to approach. The man has a clear perception of the right spirit. That is why there is unbounded, bubbling happiness in his playing of the C sharp major Prelude and Fugue of the first book of the "Well Tempered Clavichord." With all due respect to the able critic for the *Saturday Review*, Mr. Bauer would gain little by studying any performer's method of playing it on the clavichord, for he plays the music on a plane above the instrument.

So it is with the works of other composers. To take a modern instance, Mr. Bauer has played here, if I mistake not, three works of César Franck, one of which, the Prelude, Aria and Finale, impresses the listener, even burdensomely for a few moments, as being unclaviermässig. But as one listens one finds the imagination weaving. There pass on, or there flit to and fro, pictures of the dim arched nave, of the entering worshipers, of the listening columns, of the pied window light; one hears the organ, the Gregorian song, the low murmur of voices; one breathes in the odor of incense—all this as the music passes. The idiom is, one immediately declares, unpianolic; here is an instance in which Franck should have written for the organ. But no! The man was a genius. Let us look and listen a little deeper. The piano has conjured up rare and vivid pictures—has brought them up rarely and vividly. We were at the service and we were at peace; infinitely more because we were there not in the body, but in the purer presence of the spirit.

Now, a man may be able to play the piano very well indeed, and yet permit us to miss all this. In the case of Mr. Bauer, the pictures are alive and brilliant, and we are awakened to the possibility in piano playing hinted at above, namely, that playing which is above the instrument itself; in this instance, the power of surrounding one with the atmosphere of another instrument, the organ. And yet this is not a strange instance, for is not nearly all piano playing but finger singing of so rare a type that one forgets the fingers and sings with the singing?

The next element in the equipment is technic. In Mr. Bauer's case witness the Brahms Variations; the version, by Louis Brassin, of the "Ride of the Valkyrie"; the "Mephisto Waltz" of Liszt; and, for repose, the opening measures of the E minor Fugue of Mendelssohn; this last not difficult, save as one may play it with a suggestion of the hands. And this statement might be made of anything Mr. Bauer plays, for he is essentially above the hands and the keyboard, and one watches him as one would watch a sculptor, rarely catching one's self consciously admiring the strokes, but intent upon the coming forth of the figure.

Apparently if Mr. Bauer were a sculptor he would follow the fundamental rule to spend neither time nor effort upon an inappropriate subject. He would make marble and figure honor each the other. And so with his playing. He plays works worth playing, groups them well, pauses naturally in the program, does not work up merely to a circus gallery climax, adds appropriate encores, and, in general, shows himself to know instinctively and to have studied deeply the ethics of the situation—items that ordinarily no man is credited for, and yet we miss them when they are not there.

III.

There arise, naturally, three interesting queries:

- (1) How does Mr. Bauer compare with pianists of the past?
- (2) How does he compare with the pianists of the present?
- (3) What are his shortcomings?

Thus far we have followed the blind trail of using freely the expression "great pianists," without having defined it. But on attempting to define it we are delightfully embarrassed to discover that the best expression we can give says little. Great pianists are fundamentally great men, with the outlet through a concert grand. The farther we get away from the pianists of the past, the dimmer become the shadows of those who played but did not compose, and the more do we find that those who both played and composed are judged more as composers and less as players.

There are several pianists before the public to-day who may be classed as not belonging to the composers' list, though some of them have written a little—still remaining worthy.

Placing Mr. Bauer's name against the list of present-day pianists we need not reveal those whom we check off as standing justly out of comparison. It would be interesting, but of little purpose, to compare. More to the purpose, by far, would it be to study in the list of survivors that quality or group of qualities which constitute men like de Pachmann, Paderewski, and a few others, artists of the highest order; and this comparison shows that Mr. Bauer's name remains because he is highly endowed, well trained, clear visioned, sensitive, and of the kingdom he inhabits. And this being of the kingdom is the Alpha and Omega of the situation, as we instinctively know when we watch the piano antics of the man who was not born in the domain, but climbed in over the fence. He is stealing the fruits of Paradise, and he knows it—the damper pedal, hirsute neglect, the skillful press agent, notwithstanding.

What, finally, are Mr. Bauer's shortcomings? We find them, it seems to me, only when we turn aside and compare him (in the instance of a special work) with other artists who play that special work adequately. And then we find not so much what may be called shortcomings as what we may more justly call human differences; differences of point of view, perhaps of training, but certainly of temperament. Mr. Bauer's faith in his own power, based upon intricate observation and test of it, will enable him more and more to present himself in the light of his strength. If he is charged with too great reserve of manner and with the effect of such reserve in interpretation, one needs to recall his performance of the César Franck Quintet, or of numerous solo works, to be convinced that spontaneous expression is natural to him. The meaning is always evident, the parts of the whole stand forth no less independently than coherently, the color scheme is intense and the field wide. Indeed, all the broad outlines are clear; but the details are no less so. To cite one detail, Mr. Bauer knows how to cease playing. There is one pianist who has ap-

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peared here recently who is absolutely ungainly at the end of every composition.

Mr. Bauer's assets are extensive.

IV.

So much for the present. What of the future?

As the years go by Mr. Bauer will become a greater pianist to the few. To the rank and file of concertgoers he will not become more brilliant. But he will continue to attract the many by his present splendid equipment, and the few by the results of his continued study. It will be his quest to find more and more in the writings of piano composers. He will get closer and yet closer to the meaning which the composer intended—a meaning, by the way, which, even to the composer himself, is often indistinct and half spoken. And the meaning, being indistinct and half spoken, has the power to woo the sensitive player to dwell with it and to listen in the hope that he may be able—when the stage door opens and he steps forth deferentially—to tell us a little more and yet a little more of it, having in the quest been true to himself and to the Giver of what he is.

Y. M. C. A. Glee Club Concert.

THE Glee Club of the West Side Young Men's Christian Association gave the third annual concert Monday evening, March 10. The artists assisting were Mrs. Edward W. Buckout, soprano; Reed Miller, tenor; A. R. Turner, baritone; Carl Nielsen-Raben, violinist; Philip Sheffield, pianist; Malcom Shackleford, banjoist, and Ernest J. Glendinning, reader. A large audience enjoyed the program. The Glee Club sang "Gold Miners," by Root; "Watermill," by Macy; "Serenade," by Tourtellot; "Lost Chord," by Sullivan; the chorus from the second act of "Robin Hood," de Koven, and "Serenade to Juani-ta," by Joubert. William Ferrer, a member of the club, sang the incidental solo in the "Robin Hood" number, and Miss Edwards, contralto, sang the solo part in the "Lost Chord." The Amici Quartet, composed of R. R. Rainey, J. C. Roeber, A. R. Turner and E. V. Goodwin, sang "Oh, Come to Me," by Cosner. All of the soloists were heard in popular selections.

HOMER MOORE'S PUPIL.—One of the chief centres of musical activity in St. Louis is the vocal studio of Homer Moore, the well-known baritone and teacher. Among Mr. Moore's pupils is a genuine "chest high C" tenor, who is busily engaged preparing for grand opera in English. A few days ago he was the soloist at an organ recital given by Chas. Galloway, and concerning his singing the critic of the St. Louis *Globe-Democrat* wrote as follows:

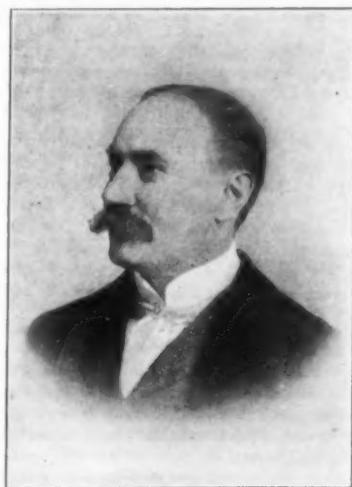
One of the most agreeable facts in recent musical activities in St. Louis is the marked artistic growth of George Carrie, tenor, who was the vocal soloist on yesterday's program. He sang W. G. Smith's "Constancy," Cowen's "One Love Have I" and Tipton's "Tho' You Forget," Mrs. Hessenbruch playing his accompaniments. He has a high voice of beautiful quality and much strength and volume. His enunciation is remarkably clear—an uncommon gift among singers—and his comprehension of the composer's intent and his ability to express it are unusual. Within a year Mr. Carrie has advanced from the ranks of an ambitious amateur to a position among the first artists in this section. He has a brilliant future in prospect with a continuance of his present progress and industry.

M. HASLAM.

Paris.

SIR MORELL MACKENZIE, the celebrated throat physician, who, as a last resource, was called to attend the late Emperor Frederic William, father of the present Emperor of Germany, had during the course of his career the confidence of all the famous singers of the day. He said once in speaking of singing masters: "One can count on the fingers of one's hand the masters in Europe who, possessing a profound knowledge of the singing voice in all its different varieties, are also possessed of sufficient musical knowledge and quick artistic perception to divine and bring out what will place the singer's capability in the best possible light."

One of those instances was Haslam, who, then a very young man, had already brought himself into prominence by the success with which he combated certain views,



HASLAM—PARIS.

"Without entering into the oft-discussed question as to the number of registers in the singing voice, some writers, as Garcia, Lamperti, &c., claim there are three, while others, such as Seiler, Behnke, &c., assert the existence of five, and passing over the great discrepancy of opinion which obtains as to the places where these divisions are said to begin, it is my object to prove that this cutting of the voice into minute and fanciful fragments (discovered by laryngoscopic professors under utterly abnormal conditions) is entirely unnecessary and unscientific, and a voice so trained can never reach its highest development, or become what it was ordained to be, an admirable phenomenon of unity."

"Suppose we even concede that there are places in the singing voice where a change of mechanism occurs, and also that these subtle changes are attended, when properly produced, by slight differences of color, the mode adopted by the Lamperti and the Marchesi of training the voice results in accentuating these changes of color, thus giving to each group a separate and sharply defined character, instead of seeking to establish a smooth and even scale throughout the entire compass. Each of the four strings of a violin or 'cello has its own particular characteristics, but a skillful player passes so smoothly from one to the other that the point of demarcation is unnoticeable."

"I repeat, there is a singularly beautiful, natural law governing the singing voice. That law I will explain to you, as it forms the basis of a system of instruction whose principle is the unity of the voice. Trained in accordance with this law, the component parts of the instrument, like the arbitrary divisions of the earth's daily journey, which are useful in practice to fix the duration of time, yet melt so imperceptibly one into the other that they have no individual existence save in the complete phenomenon."

"The truth of this system you shall verify for yourself in several vocal illustrations, which will demonstrate that the observance of the natural law I spoke of insures a frank and easy emission of tone, combined with the utmost possible sonority and a perfect equality throughout the entire compass."

For discoveries made and advancement made in the art of voice training, Haslam was accorded several decorations from different countries, among them a gold medal from Italy.

Although preferring to form the voices of his pupils himself after his own system, yet this distinguished master has, through his extensive knowledge of all vocal literature, and his quick instinct to divine the greatest possibilities of those who consult him, been able in many cases to make striking successes of artists who hitherto had been singing comparatively unimportant roles. An instance of this happened last May, when Ercolini, the tenor, who was then passing his roles with Haslam, was at once engaged after an audition by Barbesi and Berta for the leading tenor part in "Lucrezia Borgia." Being thoroughly acquainted with the whole musical ground in Europe, and taking the keenest interest in his pupils' success, this master has formed a practical communication with responsible managers in their respective countries, in order that a market may be found for those pupils destined for a professional career, whose abilities and studies warrant them in coming before the public.



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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
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March 3, 1902.

CHE past week has not been of much musical importance. Of course the seemingly endless procession continues of pianists, singers and fiddlers, but the march has become mechanical. Most of the public has dropped off, and the critics look like wooden images, and probably feel like them, too.

Several old Berlin favorites appeared, but they came too late. The attendance was small, and applause was as scanty as the box office receipts.

One of these unfortunate players was Conrad Ansorge, whose voice seems waning considerably. His reputation came to him because he could play sentimentally slow movements by Schubert. He plays them still, but the public has tired of them. Schubert was not the only composer, and a player who would rank with the great ones of his profession must have at least a working knowledge of Beethoven, Schumann, Chopin and Liszt.

Ansorge has not the primary technical equipment to play anything but slow movements. Nor has he the physical equipment. His hands, wrists, arms and shoulders fit him for almost anything but piano playing. His scales, octaves and chords would drive Papa Leschetizky to despair. Everything sounds forced, voluntary and stiff.

Naturally enough, his technical limitations affect Ansorge's interpretation, and in consequence his phrasing is spasmodical and often unmusical. He thinks nothing, for instance, of chopping a phrase in the middle, at the very point where some slight mechanical difficulty causes him trouble. His fingers have no adroitness. He is not a born but a home-made pianist.

I heard him play the G minor Sonata, by Schumann; Liszt's "Gretchen" (second movement from the "Faust" Symphony), and the same composer's "Fantasia Quasi Sonata" (*après une lecture de Dante*).

It was all bad, very bad, and I did not wait for the slow Schubert numbers, which could hardly have been a recompense.

Mary Münchhoff's second song recital was given before an audience that crowded the Singakademie, and gave the popular American songstress a reception that might safely

be called an ovation. She was in particularly good voice on that evening, and whether in difficult coloratura episodes, serious Brahms songs or melodious trifles by Grieg, Miss Münchhoff was ever mistress of herself and of her voice, an accomplishment much more rare than some persons suppose. Artistically she is broadening every day. Formerly she was only a well-nigh perfect singer; now she is a great artist. The recalls and encores would have made even Paderewski envious.

Edwin Grasse, an American violinist, blind, gave a concert at the Singakademie on February 22.

The young artist displayed a faultless technic, a large, sympathetic tone, deep musical feeling and exquisite taste. In Sinding's Concerto, A major, there was originality of interpretation, and an extreme degree of temperament. It is not every young man of Mr. Grasse's age that could give such an authoritative, independent reading of a new work.

Bach's Concerto, E major, was done with reverential spirit and refined musicianship.

In the Joachim abominations—I should say variations—the player revealed a brilliant, accurate technic that easily surmounted the empty difficulties of the piece.

The audience left Mr. Grasse in very little doubt about its marked favor.

E Howard-Jones, an English pianist, already well and favorably known here, played a difficult and characteristic program at his recent recital at the Singakademie. His scheme contained Tschaikowsky's great G major Sonata, Bach-d'Albert's Passacaglia, C minor, Brahms' Ballades, op. 10, Nos. 1 and 4; the same composer's Scherzo, op. 4, and Etude, Nocturne and Fantasie, by Chopin.

In Mr. Jones' playing the one quality that stands dominant above everything else is his strong intelligence. And it is a quality that we find but all too rarely in the performances of most of our younger virtuosi. Mr. Jones weighs and calculates his effects, and then refines them in the crucible of his comprehensive musicianship. In this process the artist is aided by a most important alloy, his splendid technic, which he knows how to amalgamate with the art work, and never uses for mere parade.

But it must not be supposed that Mr. Jones has developed his brain at the expense of his heart. The Brahms

numbers and the Chopin Fantasie were done with convincing emotion, the latter, especially, quite revealing its passionate content. The Bach number was more clean cut and transparent than I have ever heard it before in Berlin. The Tchaikowsky Sonata was the gauge by which we could best measure Mr. Jones' significance as an artist. Rarely played, there is no hampering "tradition" to stay the performer's phantasy and independence, and Mr. Jones succeeded in giving us a vital, dramatic, novel reading that must have reached the very marrow of the Philistines.

Great enthusiasm after each and every number stamped the concert a complete success.

J. W. Otto Voss, of whose orchestral concert I found it easy to say some flattering things in this column, gave a recital recently, and demonstrated conclusively that he must be reckoned with as one of our significant young pianists. He belongs in the class with Gabrilowitsch, Dohnányi, Hofmann and Hambourg. He has abundance of technic; he is a first-rate musician, and his temperament is of the kind that makes you catch your breath. These are not his only musical virtues. The rest you will hear for yourselves next season. Voss has found a manager for the United States.

I hope I shall not ruin the young man's tour by revealing the fact that he is an American.

Clothilde Kleeberg is a charming pianist. She always attracts and interests a large audience of persons who admire that style of playing. They are not the representative musical public of Berlin. Professional musicians one never sees at Miss Kleeberg's concerts.

The big Chopin B minor Sonata dwindled down to nothing under her fingers. Schumann's "Kinderszenen" are very much her genre. There should be more Godard, Saint-Saëns and Moszkowski on Miss Kleeberg's programs.

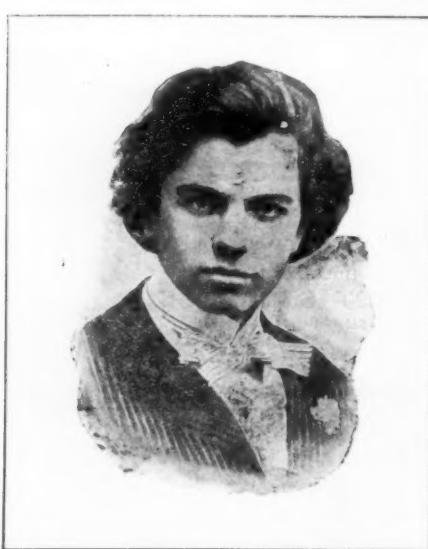
Richard Platt gave an orchestral concert at Beethoven Hall on Wednesday evening. His program consisted of Beethoven's C minor Concerto, Rubinstein's D minor Concerto and Liszt's "Hungarian Fantasie."

This young American is a pianist of talent, and a musician of solid attainments. He has facile fingers, a mature, intelligent interpretation, and no small measure of sentiment. A certain artistic reserve lends balance and sincerity to his performances. It were well to give free rein to one's temperament in such a spontaneous, elemental work as Rubinstein's much used and much abused D minor Concerto. Mr. Platt had himself too well in hand for the proper, spirited rendering of the first and third movements. Perhaps this was due to nervousness, for in the Liszt number there was a sufficiency of verve and brilliancy. In everything were traces of thought, refined musicianship and careful attention to detail. With further public appearances, Mr. Platt will lose his constraint, acquire breadth and become a virtuoso in the ripest sense of the word.

Nikisch's ninth concert and d'Albert's new opera, "The Improvisator," will be described in next week's Berlin letter by Otto Floersheim, THE MUSICAL COURIER's regular representative here, who arrived from New York yesterday, looking very well and very American.

BERLIN GOSSIP.

The Berlin American Minstrel Show was repeated last week with greater success than ever. The company con-



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sisting of students, will go to Dresden soon in order to give a performance for charity.

The minstrel fever is spreading in Germany. From Leipac I am in receipt of the following newspaper clipping: "The Student Minstrels, all Americans, and all male, gave a most interesting and successful entertainment at the Crystal Palace. The house was full, and rousing enthusiasm testified to the complete approbation of the audience. The first part was purely minstrel, and introduced some excellent part and chorus singing and comic 'coon' solos, rendered with swing and grace by the end men, J. Mattie Meeker, James Brown Martin and John C. Peterson. The fourth end man, George E. Simpson, sang some exceedingly clever parodic verses containing witty local hits, and entitled 'Pictures No Artist Can Paint.' Messrs. Rath, Licht and Bayhan contributed ballads, well sung and bountifully applauded. Part II., the 'olio,' opened with a lively 'American Student Two-step,' composed by Mr. Simpson. Mr. Abbott sang 'Ma Lady Lou' with taste and sympathy. Mr. Sievers proved himself an expert, graceful and accurate, with the Indian clubs. Mr. Simpson gave an excruciatingly funny imitation of a prima donna at rehearsal. Mr. Gring balanced tables, knives, chairs, rubber balls and other furniture with the skill of a professional. Messrs. Meeker and Peterson, 'the hottest coons from Dixie,' sang and danced as ones to the manner born. Part III., 'Old Black Joe,' introduced typical negro scenes and plantation incidents. The *milieu* was Kentucky in 1870. Songs, cake walks, fights, gambling, all were there to lend realism. The costuming was most effective."

Mottl and Weingartner have been leading French orchestras in Paris. Mottl is called "master of dramatic music" and Weingartner came away with the title of "master of concert music." Here we do not quite understand the distinction. Cannot dramatic music be concert music as well?

The Leipsic Philharmonic Orchestra (Hans Winderstein conductor) is on a tour in the North. Some of the cities to be punished are Copenhagen, Christiania and Stockholm.

Musicus—I earn \$1,200 a year. Surely you could live on that?

Fiancée—O, yes—I can. But I shouldn't like to see you starve.

Rosenthal has postponed his London recitals until the autumn. He was too polite to interfere with the coronation.

Prof. W. H. Hadow, of Oxford, is giving lectures on "How to Listen to Wagner." We had always supposed that it was done with the ears.

Miss Zudie Harris will give piano recitals in Magdeburg (April 8), Dresden (April 9) and Leipsic (April 10). Other dates are being booked for her. At all of these concerts Ludwig Schalk will sing a number of songs from the pen of Miss Harris.

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Miss Marguerite MacIntyre,
Madame Schumann-Heink,
Mr. Ben Davies,
Mr. Joseph O'Mara,

Miss Ella Russell,
Miss Esther Palliser,
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ALMA STENCIL.

WHEN Grieg sent his photograph to Alma Stencil he inscribed thereon "Miss Alma Stencil, hoping by and by to make acquaintance with the wonder." Edward Grieg." In describing her as "the wonder" Grieg was right without a doubt, for a wonder Alma Stencil certainly is. The name of infant prodigies is legion, for they are many. Most of them, however, have a fair technic for their ages, and that is the alpha and omega of their attainments. Of soul they possess about as much as a jellyfish, while their musical knowledge is all second-hand. With Alma Stencil the case is very different. She has a technic which many full blown professional pianists would give their eyes to possess, and she has in addition an amount of musical ability which makes everything that she plays interesting. Again (and this is the most important point of all), she does not come before the public as a finished artist. Like Hofmann and the few other prodigies who have developed into really fine artists, she regards the few public appearances which she is making now merely as a way of gaining experience, and she proposes, very wisely, to devote the next few years to study before attempting to compete seriously with the great pianists of the day. When that time comes it may be safely prophesied that she will at once take a place in the very front rank of modern pianists.

Alma Stencil is a typical American girl of fourteen, bright, vivacious, clever and original. She is full of animal spirits, and she takes plenty of interest in other pursuits besides music. Would that one could say the same of other musicians, for if there is one class that is more prone to talk "shop" than any other, surely it is this. She takes, too, a keen and wholesome interest in literature and confesses to a strong admiration for Dickens and a still stronger admiration for Thackeray. This is another excellent sign, for few artists, whether interpretative or creative, have ever reached the top of the ladder who neglected their mental development. But music, of course, is her ruling passion, and she has a knowledge of her subject which many a musician of twice her age might envy.

Of masters she has had many, but upon the whole she has remained true to her old friend Mr. Mansfeldt, from whom she took her earliest lessons and with whom she has been studying till quite recently, even while traveling in Europe. She went to Leschetizky, the grand old man of the piano, for a course of lessons, and he put her, as his wont is, under the charge of one of his pupils. She only saw Leschetizky himself once, and that was not for long, and she learnt nothing whatever that she did not know five years before. Which says a great deal for Mr. Mansfeldt's teaching and very little for the personal interest which Leschetizky takes in his pupils.

Of Vladimir de Pachmann she has better things to say. She only took four lessons from him, but when de Pachmann feels so disposed his lessons are lessons indeed. Some of them lasted for a matter of six hours, during part of which he heard his pupil play, while he played to her himself during the rest of the time. One lesson given on these principles is worth a course on the Leschetizky lines, though Miss Stencil confesses that it is necessary to catch de Pachmann in the right mood. If he does not feel in a mood for teaching his pupils many seek him and find him wanting. Her future plans are still undecided. She may go to Godowsky, or Rosenthal, or Sauer, or to anyone, in fact, from whom she thinks that she can get what she wants, for Miss Stencil does

not propose to stop short of perfection, and she means to sack the brains of all the great pianists of the day if necessary. One thing alone is certain, and that is she means to pay a visit to Grieg very shortly at Christiania, for Miss Stencil is a great admirer of Grieg, and a special invitation from the veteran composer is not a thing to refuse.

Her concert triumphs have been many. She started concert giving at the mature age of ten in her native town of San Francisco, and immediately brought the musical world of that town to her feet. But it is in Europe that she has won her principal successes. She has played at several

ling cast a glance of inquiry to his companion, which was met with a nod, so he took the piece of paper which the lady offered him and scrawled "Moriz Rosenthal" thereon in a magnificently un-Rosenthalish hand. The autograph is said to hold now the most honored place in her collection, and she still tells the story of how she bearded Herr Rosenthal in the public streets and got an autograph out of him.

One of Alma Stencil's most treasured possessions is the autograph of Paderewski, obtained from him at their first meeting, a meeting which she is likely to remember all her life. It was just after one of his recitals that she was introduced to him, and Paderewski, though tired and worn with the strain of playing for some two hours to a vast audience, instantly began to take an interest in the young pianist. He insisted upon her sitting down at the piano upon the spot, and he listened to her with the greatest delight while she played a long program to him. When she had finished he made comments which would have turned the head of any young artist who possessed a less evenly balanced mind. For Miss Stencil, be it said, is of a modest disposition, and she is rather inclined to underrate her abilities than otherwise. And herein is another excellent sign, for the greatest artists are generally the most modest, and those who make much of their own powers are mostly found to be only in the second rank.

Alma Stencil displays the same modesty if an attempt is made to "draw" her on the subject of composing. All that she will say is that she "improvises a little," though whether at some future time some charming little works of her own will put in an appearance upon her programs remains to be seen. Certain it is that if she writes as well as she plays her work will be well worth hearing.

At present she is living in London, a city which she confesses to liking immensely. Vienna she candidly detests. Berlin she finds too new. London, however, has plenty of Old World associations, historical and musical. Alma Stencil is, as we have said before, a devoted admirer of Dickens and Thackeray, and Bloomsbury, where she lived for a time, has many associations with these two great novelists. Covent Garden, too, may be the most inconvenient opera house in the world from a practical point of view, but there can hardly be another house that has such a history; and it has been the scene of some of the most memorable of triumphs. Miss Stencil likes London, and, from the Londoner's point of view, the fact is exceedingly fortunate, for she may be induced to repeat her visit frequently in the future.

This year she is only to give two concerts, one on April 19 and the other on May 2. Unfortunately at neither of these is she to play with an orchestra, though probably no pianist of her age has ever been her equal in concerto playing. Still, it is something that London should have an opportunity of hearing her as a soloist. In sheer technical skill she is second to none, but besides this she has mental power of no common order, without which virtuosity is as nothing. She has a wonderful sympathy with the music she plays, such as is only given to real musicians; she produces a pure, rich tone, which never becomes thin at its softest and never becomes hard at its loudest; she plays with great breadth and her phrasing is beautiful. She is, in short, a great artist, and there can be no doubt that she is the pianist of the future. Yet with all this she shows no undue forcing. Her talent is of natural growth, and has none of that "hot-house" character possessed by only too many phenomena, the sort of talent that blossoms early and dies early as well. Alma



ALMA STENCIL.

Kubelik concerts, and her receptions at them have been no less enthusiastic than those accorded to the young violinist himself, and that is saying a great deal. It is, however, a matter of small surprise. Her concerto playing is nothing short of marvelous for a girl of her age. She has a firmness of touch, a breadth of style and a musical capacity such as are given to few, and, moreover, her heart is in her work, for she confesses that she enjoys playing with an orchestra better than anything else. After one of these concerts Alma Stencil and Kubelik were occupied for over an hour giving autographs to strings of admirers, who were anxious for a memento of so memorable an occasion.

Apropos of autographs, she tells an excellent story of her very good friend and admirer Moriz Rosenthal. On one occasion he and Leonard Liebling, the well-known contributor to THE MUSICAL COURIER, strolled out of a Berlin hotel together. A young lady having learned from the porter that Rosenthal had just gone out ran after them and going up to Mr. Liebling addressed him as "Herr Rosenthal," and asked him for his autograph. Mr. Liebling

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Stencil is emphatically a pianist who is growing, and growing rapidly. Though only fourteen, she has already reached a point to which few pianists attain by the time they are forty, and when she is twenty she should be one of the greatest pianists in the world. And all that her best friends can wish her is that she will then be the same charming, unaffected Alma Stencil that she is to-day.

Faelten Pianoforte School.

SATURDAY is usually the busiest day at the Faelten Pianoforte School, Boston. To the crowd of children who test the enlarged quarters to their utmost on Saturday there is added the adult department, the members of which are attracted by the director's class of interpretation and the class of observation. Both classes meet in Faelten Hall, the first to be instructed by the director, the latter to see a class taught before their eyes. The classes in interpretation as conducted by the director prove to be of great importance to school and pupils, and as at these occasions not only such works are chosen as have already won general recognition as standard works, but also such new ones as appeal for a hearing and recognition, the work of the Faelten interpretation classes is highly interesting from a merely artistic standpoint. Among other standard works there were the following interesting modern compositions in the program of the two last Saturdays, March 8 and 15: Floersheim, Preludes, op. 9; Parker, Rondino and Ballad; Nikolaiew, Etude, Capriccio, "Au Jardin"; Poldini, Concert Studies, op. 19. Last Saturday's class of observation turned out a special attraction, as it was conducted in the manner of a regular recital. The large audience thoroughly enjoyed the children's playing of the following program:

Three pieces from Fundamental Reader—	
No. 46, G major;	No. 5, F minor, and No. 47, E major.
Ruth Gerrish and Winifred Adams.	
Polka from Fundamental Reader, major mode.	
Norman Tolson and Vincent Gookin.	
From Miniatures.....	Reinhold Silhouette, B flat major.
Gondola Song, A minor.	
Papillon, D major.	
Russian Song, D minor.	
Mary Marjorie Parker.	
From Children's Carnival.....	Beach Promenade.
Secrets.	
Pantalon.	
Lloyd del Castillo.	
Sonata, C major.....	Krause Robert Gibb.
Preludio, F major, from Twelve Pieces.....	Händel Händel
Minuet, F major, from Twelve Pieces.....	Händel Händel
Polonaise, C major, from op. 117.....	Heller Heller
Tarantelle, A minor, from op. 117.....	Heller Heller
Mary Pumphrey.	
Minuet Columbine, A major.....	De Lahaye Pieczonka
Tarantelle, A minor.....	Gladys Copeland.
Three Characteristic Studies from op. 103.....	Burgmüller Burgmüller
Ruth Rapoport.	
The Owl.....	Templeton Strong
Impromptu, C sharp minor.....	Reinhold Ethel Harding.
Etude, La Cascade.....	Bendel George F. White.
Concerto, D major (first movement).....	Haydn William Daly and George F. White.

Bloomfield-Zeisler.

FANNIE BLOOMFIELD-ZEISLER played at the Peabody Institute, Baltimore, on Thursday, March 13, and with the Philadelphia Orchestra on March 14 and 15. Her engagements continue without abatement.

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WETZLER ORCHESTRAL CONCERT.

ON Tuesday evening of last week Hermann Hans Wetzler gave his second orchestral concert at Carnegie Hall. This was the program:

Overture, <i>The Bartered Bride</i>	Smetsana
Concerto for violin.....	Beethoven
Suite in E flat.....	Bach
Orchestrated by H. H. Wetzler.	
Sonata, <i>The Devil's Trill</i>	Tartini
Fritz Kreisler.	
Prélude, <i>Die Meistersinger von Nürnberg</i>	Wagner

At this concert, much more even than at the previous one, did Wetzler show his skill as conductor. He kept the balance of orchestral tone carefully graded, worked up his climaxes with unerring effect, and his readings showed mastery of his forces and musicianly comprehension of the works.

The Bach Suite displayed great cleverness of orchestration. Beyond the task of giving this seldom heard composition of Bach publicity—which is in itself a grateful one—it is surprising to hear how easily the work lends itself to modern tone coloring. Throughout this ingenious orchestration Wetzler was conscientiously careful to preserve the real Bach-ian character of the work. It was played sympathetically and won great applause; so much so that the last movement had to be repeated.

In the "Meistersinger" Overture Wetzler chose a broad majestic tempo and succeeded in bringing to a hearing every theme without losing ensemble effects. For clarity this reading has not been equaled here in years.

Kreisler played wonderfully well. In the Rondo of the Beethoven Concerto he unleashed a lot of good humor, and this Allegro simply swirled along. With the difficult closing portion of the Tartini Sonata he did effective tricks of agility with great results, sacrificing no item of intonation.

Wetzler played the piano accompaniment for the Tartini number, and conducted a very sympathetic one for the Beethoven Concerto. The orchestra was in fine fettle. There was a large and appreciative audience present.

Lieberman Song Recital.

TENOR LEO LIEBERMAN'S song recital occurred in the E. Presson Miller studios, 601-602 Carnegie Hall, last Wednesday afternoon, when, notwithstanding the weather, a large company assembled to hear him. This was the well selected program:

Adelaide	Beethoven
Wie Melodien zieht es mir.....	Brahms
Der Neugierige.....	Schubert
Der Müller und der Bach.....	Schubert
Romance (Russian).....	Arensky
Als die alte Mutter.....	Dvorák
Schnell vergessen.....	Tchaikovsky
Romanza (Mignon).....	Thomas
Oh! Quand je Dors.....	Listz
Ma Mie.....	Old French

(Arranged by A. L.)

J'ai Pleuré en Rêve..... Hüe
Love Me if I Live..... Foote
A Song of Life (dedicated to Mr. Lieberman)..... Hawley

A Memory..... Park

A Morning Song..... Shelley

Full of temperament and musical intelligence, Mr. Lieberman sang in such fashion as to enthuse all present. His voice is at once powerful and sweet, his enunciation, whether in English, German or French, equally good. He made particular effect with Shelley's song, the words of which are by a talented sixteen year old girl. Haw-

ley's "Song of Life" was also a distinct hit, and the Russian "Romance," by Arensky, with its minor moodiness, received especial attention.

Having excellent control of the technic of singing, Tenor Lieberman is on the way to distinction, and his teacher, E. Presson Miller, is to be congratulated.

Peck-Ensworth-Kaltenborn in Whitinsville, Mass.

WITH F. W. Riesberg as accompanist these singers and the string quartet was in Whitinsville, Mass., recently. The little town is noted for its musical association, which brings to it the best possible talent, and that the singers pleased is evident from the following:

Both Mr. Ensworth and Miss Peck won many friends by their singing, and although both are younger than the artists heretofore appearing at concerts of the association, they proved their title to a place among the artists. Miss Peck's singing of songs so contrasting in manner as the waltz song from Gounod's "Romeo and Juliet" and Nevin's trifle, "Mighty Lak' a Rose," a negro dialect piece, pleased and surprised her auditors, and she was warmly encored. Mr. Ensworth possesses a smooth, well modulated voice, which was more particularly effective in the robust passages, and he won his full share of appreciation.

Mr. Ensworth chose two noble songs for his first appearance in Lambert's "Without Thee" and Henrion's "Le Muleteer de Tarragon," and the change from the passionate love sentiment of the first gave no intimation of the singer's ability to handle effectively such a fiery piece as the Spanish song in French words. He was perhaps more effective in the latter song, and made a good impression. His tones are strong and of excellent quality. Enunciation, shading and power in the strong passages formed the most noticeable features of his singing.

Miss Peck succeeded him with her first solo, the Gounod waltz song, which has been heard several times recently in this vicinity, and the familiar strains awakened many favorable comments. Her voice is of a sympathetic, caressing quality, well adapted to depicting the pleasing sentiment. Her other numbers were Ambrose's "Thou Art Like a Lovely Flower" and Norria's "I Cannot Help Loving Thee," at the close of which the audience insisted on more, and she responded with a little dialect song by Nevin, "Mighty Lak' a Rose," unpretentious, but pretty in melody, to which the singer did full justice.

Mr. Ensworth sang Ayward's "Beloved, It Is Morn," a lover's prayer for the object of his affections, a composition full or broad and serious effects, and no little of the dramatic. This the soloist delivered effectively, and although one might wish for more careful phrasing in some parts, it was so pleasing to the people that Mr. Ensworth was recalled to sing again. He gave "Loch Lomond," the familiar Scotch air of which rang out with its true pathos.—Worcester Telegram.

De Wienzkowska Pupil Plays in Boston.

DA MAMPEL, the twelve year old pupil of Madame de Wienzkowska, played at a concert given in Boston last Tuesday (March 11) by the Misses Preston. These young women have a large social following in New York, Boston and Washington, and in all three cities have given highly successful entertainments. Little Miss Mampel played the Preston concerto given earlier in the season, and her success at that time secured her the Boston engagement.

The Boston *Herald*, in its report of the Boston concert, referred as follows to Miss Mampel:

"Miss Ida Mampel, a twelve year old pianist, rendered easily and gracefully two melodies arranged by Paderewski, and the 'Rigoletto Fantasie' arranged by Liszt."

The Boston *Post* in one line said: "Miss Mampel played exquisitely."

GEORGES CHAIS.—The Orange Mendelssohn Union, Arthur Mees conductor, has engaged Georges Chais to sing the baritone parts in its production next month of Saint-Saëns' "Samson et Dalila." Mr. Chais has sung the role of the High Priest very frequently in his operatic career (in Holland, France, New Orleans and Mexico City).



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A N old opera on the subject of Francesca da Rimini has been revived in Rome.

“PARYSATIS”—a rather inviting name for Parisian wit—is the new opera which that indefatigable composer Camille Saint-Saëns has finished.

T HE unfortunate lunatic Henry Piccolomini, of whom we wrote last year, died last week in Hanwell Asylum, London. He was the cousin of the famous singer Piccolomini—herself said to be of Papal blood! Henry was a composer of ballads, his real name being Pontet.

M R. FINCK quotes the following interesting gossip in last Saturday's *Evening Post*:

“In a Swiss journal Michel Delines relates that when Saint-Saëns visited Moscow the first time he saw a good deal of Tschaikowsky and Nicolaus Rubinstein. One day their talk was about the pantomime ballet, and all confessed that they were enamored of it. Forthwith a rehearsal of ‘Pygmalion and Galathea’ was proposed; Tschaikowsky was Pygmalion, Saint-Saëns Galathea, while Rubinstein played the orchestral part on the piano.”

W E once criticised Miss Janotha for her mistake in asserting that Chopin's birth date was the year 1810. This mistake was made in Baker's Biographical Dictionary of Musicians. Of course, the Polish pianist was born March 1, 1809. That is a fact settled by the supreme authority Niecks. Fetics is always the most inexact in matters of this sort. We now see by a Chopin program printed in the London *Musical Standard* that Miss Janotha gives the real date as February 22, 1809. She is still a week too soon, though the year is all right. We hope to see this error corrected elsewhere.A NOTHER clerical composer! The *World* last Sunday contained, in part, the following cablegram:

“VIENNA, March 5.—Father Hartmann, a Tyrolese monk of the Order of St. Francis, and a conductor in the Pope's orchestra in Rome, came to Vienna to conduct an oratorio he had composed in honor of the founder of his order.

“Don Perosi's music was more worldly and sounded finely in the concert hall. Father Hartmann's sacred music, in the true sense of the word, should be heard in church only, and electric lights, applause, laurel wreaths and bowing were not in harmony with it.

“The public was not enthusiastic, but those who know much about music and who had attended the rehearsal heard some excellent things in ‘San Francisco,’ and are full of praise for the sweet melodies accompanying the concluding words:

“‘Franciscus pauper et humilis, coelum dives ingreditur hymnis colestibus honoratur.’ It was as if the angels sang to the accompaniment of heavenly harps.”

Somehow or other these harps always sound anything but celestial when the critics are within hearing distance.

T O settle further discussion on the question of Mr. Grau's future plans we quote Mr. Reamer's article from last Sunday's *Sun*, which may be considered official:

So much has been said in regard to Mr. Grau's plans at the Metropolitan Opera House that it may be interesting to repeat the facts of the situation as they have already been told here. At the close of the next season the Maurice Grau Opera Company's agreement with the Metropolitan Opera and Real Estate Company will come

to an end. It will certainly not be renewed on the present basis.

Mr. Grau believes that the stockholders of the company that owns the opera house should bear the financial responsibility of the regular opera seasons, which seems to be an enormous burden to be undertaken by a handful of men like the Maurice Grau Opera Company, an organization not to be compared in wealth with the Metropolitan Opera and Real Estate Company, made up almost entirely of millionaires.

It is not to be doubted that Mr. Grau will make a new contract with the directors of this company on some satisfactory basis. There is really no risk in assuming the financial responsibility of the season at the Metropolitan, as that has never resulted in a loss.

Last year there was no great profit. The presence of Jean de Reszke alone saved the season from loss. This year the profits of the eleven week season have been unprecedently large. So there is no actual risk in the New York season whoever be responsible for it.

This fact will doubtless lead the stockholders to agree to Mr. Grau's terms, or to adopt another course that would be just as satisfactory to him and engage him as managing director at a salary and a percentage of the profits.

There is no likelihood in any case that Mr. Grau will retire. He has discovered the secret of making opera profitable. It has been sought for generations and Mr. Grau, still a young man, is not likely to forego its advantages.

We applaud Mr. Grau's decision. He would not be happy unless in harness.

MUSIC AND MONEY. THE *Sun* several weeks ago printed an editorial with the suggestive title of “Art, the Mother of the Dollar.” We reprint it in part:A novel but extremely interesting view of art, based on a very deep and early laid foundation of historic fact, is presented by Brooks Adams in the last number of the magazine, *Municipal Affairs*. It is addressed to New York particularly, but it may be read profitably by every citizen in the Union, in all of which Mr. Adams, as an American of more than ordinary intensity, is patriotically interested.

Mr. Adams tells us that we are handicapped in the great industrial race through “lagging behind our rivals in the domain of art.” We are suffering, too, from the wastefulness which art will not tolerate. Why do Americans spend \$100,000,000 a year to see the great cities of Europe? Mr. Adams points his answer to this question by picturing the temple of the Acropolis, the “most refined, the most effective and the cheapest form of advertising ever devised.” No investment ever yielded “such a large return through so long a period.” It is to-day Greece's best asset, and Americans leave some portion of the \$100,000,000 aforesaid on its steps every year. The Carthaginians built a wasteful and vulgar temple sheathed with gold, and Corinth originated the beautiful columns that still bear her name. The Carthaginian temple perished, but the columns of Corinth still “stand and earn a revenue.” Our own Washington was laid out upon a specific plan a hundred years ago, and at last is becoming one of the most beautiful cities of the earth. It is now the “most fashionable winter watering place in America, and 140 or 150 rich families might well pay the interest on \$100,000,000.”

“You,” says Mr. Adams, addressing this community, “can do far more for New York than Congress has done for Washington. You can make her alike a financial and artistic capital, and by so doing you will aid our common country.”

The *Sun* adds that such edifices as the Public Library, Central Park and the Speedway are “the city's best investments.” We agree to this absolutely. There exists a deep rooted and popular superstition that art and money exclude each other; that all great artists hold filthy lucre in lofty disdain. This is far from facts as revealed by history. All artists work at their best when the incentive is compounded of gain and glory. And nearly all the great composers from Bach to Richard Strauss were good business men. Even the unpractical Beethoven chattered with his English publishers like an ordinary mortal. Bach was no visionary; he could not afford to be with such a large family. His recorded transactions with his fellow beings prove him to have been a realist. Mozart's entire existence, like Schubert's, was spent alternately in composing and driving bargains, wretched ones, for both these men of genius were miserably compensated. But they worked hard after money. So did Schumann, whose letters are full of the prices

he received. And Chopin—the ethereal Chopin—what a shock was his published correspondence to those admirers who fancied that he existed on music and moonshine! He was very Hebraic at driving bargains with the Hebrew publishers he called “pig” and other endearing names in Polish and French.

Haydn was very practical; so was Gluck; and if Händel had not been a composer he would have been a second Rothschild. He was a born man of finance, despite his unfortunate ventures. Meyerbeer and Mendelssohn were both well provided with this world's goods. We do not mention the *virtuosi*, for their one aim was and is money and personal exploitation. Richard Wagner was an ideal promoter of impossible schemes, a second John Law, a blower of bubbles—and a success. This is all the more remarkable because the merchandise he dealt in—music—is seldom lucrative. But by his business foresight and energy he made Bayreuth a big investment. Many minor composers have proved excellent business men. If Tschaikowsky—who was a major composer—had lived long enough he would have enjoyed wealth. Rubinstein did, though a man of extravagant habits and only too charitable. Liszt was another money earner. Richard Strauss, still under forty, has made a great name and will probably die rich. Of the painters, ancient and modern, from Da Vinci to Rubens, van Dyck to Whistler, Lenbach, Franz Stuck, John Sargent, a volume might be written. Considered merely as men of successful business careers they are interesting studies.

Music and money are as closely linked as money and modern life. Balzac saw this, and made Money the hero of his “Human Comedy” and its fifty volumes. Put money in thy purse, musician!

LUDWIG KARPATH, whose communication to the *Signale*, of Leipsic, respecting the autobiography of Richard Wagner was lately mentioned in these columns, now sends to the same journal another communication on the same subject.

A WAGNER AUTO-BIOGRAPHY AGAIN. Since the publication of the former article Karpath has received many letters from all quarters, partly to supplement his information, partly to correct it in details. He repeats, however, that his authority respecting everything that concerns the house of Wahnfried had first hand information, although in the course of years some details may have escaped his memory. The main facts, however, are as stated.

It was pointed out to Karpath by a reader of the *Signale* that in the life of Nietzsche by Elizabeth Förster-Nietzsche mention is made of Wagner's Autobiography, and on the twentieth page of the second volume occurs the following passage: “Fritz was entrusted by the master with much more weighty matters than buying Christmas presents. Wagner was then writing on his self-biography, which as manuscript was to be printed in twelve copies. The whole affair was confidentially placed in my brother's hands, who negotiated for the printing in Basel. At first Fritz read all the proof, but gradually Wagner found that he was asking too much from him, and took care of the proof himself. Both before and after the change, the perusal of the manuscript and the printed pages was permitted to my brother.” Hence it results from this authentic remark that it was not Hans Richter, but Friedr. Nietzsche who arranged the printing, and Karpath's informant also erred in naming Lucerne instead of Basel as the place of the printing of the manuscript. A private letter from Hans Richter to Karpath denies that he had anything to do with forwarding the separate sheets to the printing house. This must, as Richter remarks, have been done by another confidential agent, as it is unlikely that they could be sent by post. Karpath inclines

to the opinion that at first Nietzsche took the proof, which he had helped to correct, to Basel, but that afterward, when Wagner himself made the corrections, they were sent by post. From this statement it is clear that Hans Richter had no opportunity to appropriate one of these sheets, a thing which, considering his intimate relations with Wagner, is not to be thought of. There can be no doubt of Richter's bona fides, and he cannot be blamed if his journalistic friend told his own newspaper that the fragment of the Wagner biography which he reprinted had been given him by Richter.

Karpath then proceeds to tell where and when the fragment of the autobiography appeared. His information on this point proceeds, among other sources, from the Paris *Temps*, which, under the title of “The Mysteries of the Wagner Autobiography,” reproduces the article of the *Signale*, and adds: “But is M. Karpath sure that he is the only one who possesses this number of the Vienna paper? Perhaps it would not be difficult in the Imperial Library of Vienna to find the number, and who knows if the whole world will have the scruples that do honor to this German journalist?”

“If I now put aside my scruples,” Karpath writes, “I do so in consequence of the just argument of the editor of *Le Temps*, M. Michel Delines, that the fragment could easily be found in the Imperial Library.” It appeared, then, February 18, 1883, in the *Neue Wiener Tagblatt*, under the heading “From Richard Wagner's Autobiography,” and is introduced with the remark: “We are in a position to publish a highly interesting fragment from the second volume of this hitherto inaccessible work of the master. We take the opportunity of stating that no reprint is permitted, even with a statement of the source from which it is made, and that we do not permit any quotation of passages from it.”

Karpath, after saying that the Wagner family would be justified under the copyright laws in prosecuting any second reprinter of their family property, adds, in the interest of the Vienna paper mentioned, of which he is at present the music critic, that the editor of the journal had no share in the first unauthorized reprint.

Hans Richter was pained by Karpath's communication to the *Signale*; he feared he might be accused of some indiscretion, as it was one of his journalistic friends who mentioned Richter in connection with the affair. Karpath charitably answers that his late colleague, who is dead for some years, sinned from overzeal, not from any malice, and adds that before he heard of Richter's annoyance he communicated all the details of the circumstances to Siegfried Wagner, as an act of loyalty to one whom he esteems as highly as Hans Richter.

Karpath in his article stated that three copies of the autobiography had been printed—Nietzsche's biography speaks of twelve copies. In fact, both are wrong; the number printed was ten, and they are all at present at Bayreuth.

PADEREWSKI VS. KUBELIK. IT seems as if the outcome of a private bet made among some well-known musical people a month ago will have a tragic-humorous finale. The wager was that Kubelik would draw bigger houses in Chicago than Paderewski. He did not, though they were big enough to satisfy his manager, Daniel Frohman. Now comes the news from Cleveland that Paderewski refused on Wednesday night to complete his recital because Kubelik's name was advertised on the program. On it being proved to him that his own name likewise appeared in a previous Kubelik program the pianist was appeased and finished the program.

It is only natural that the incident should be seized by the American press and columns of facile

wit expended upon it. Kubelik when told of the affair was surprised, and later bought a box for Paderewski's recital here on the 29th of March. But the jokers would not let the lad rest in peace, and in Chicago at the Auditorium Annex hung up a lithograph of Paderewski in the elevator. There was another scene—and incidentally much advertising for Kubelik and Paderewski.

The whole affair is to be deplored, as it lowers in the public estimation the hitherto inviolable dignity of Paderewski. The much abused phrase “artistic temperament” is in circulation again, and both artists are called *prima donnas*. The true story is a secret one. Paderewski did not lose his temper merely because he saw Kubelik's name, but because of private reasons that may be made public some day. He is not a man to take notice of mundane matters as the box office or program advertising! Someone else does that for him. The truth is that his nerves are always severely taxed by the strain of his American tours. Nature rebels at times, and a petty program may have upset his balance, particularly as it was the culmination of many such annoyances. But why was he allowed to see this program? Anyhow there is an atmosphere of sport in all this talk about beating records and big houses. It is not artistic, to say the least.

THE ALLEGEMEINE MUSIK ZEITUNG lately published an article by Alb. Heintz, some extracts from Wagner's correspondence with his old friend Friedrich von Feustel, which reveal the sighs uttered by the master during the creation of his life's work, the

WAGNER'S LETTERS TO FEUSTEL. Bayreuth festivals of 1876 and 1882. The sighs were called forth, first, by the negotiations with the artists whom he wished to attract to Bayreuth; secondly, by the financial difficulties resulting from the festival of 1876.

With regard to the artists, Wagner wrote in 1872: “The artists who assist at Bayreuth are only indemnified against expenses, but receive no pay. Who does not come from enthusiasm and honor, I leave him where he is. Singers who would come to me only for wages, much good would they do me! Such a being could never satisfy my artistic demands.”

November 21, 1872, Basel.—“To the man who could have saved me these journeys on the Rhine I would have given willingly all the honors shown me for a Christmas present.”

October 7, 1876, Sorrento.—“The King (Ludwig II.) has written to me nobly to Vienna. He exhorts me to persevere and continue, to which he will postpone everything.”

January 23, 1876, Rome.—“I have shown what I can do, and feel myself now justified, as well as compelled, to close my public artistic career. Hence the duty of caring most particularly for my family's welfare, which I have hitherto sacrificed, alone remains.”

November 20, 1876, Rome.—“If I used the word ‘bankrupt’ it was to characterize truly my position, for I do not hesitate to declare myself and my entire enterprise perfectly bankrupt. On the other hand, I would like it to be known from this declaration that my property situated in Bayreuth, as well as my income, is of course devoted to payment of these debts; I beg you to let there be no doubt on this point.”

May 13, 1877, London.—“Should this be a failure I am resolved to conclude with Ullmann for America, and then to offer for sale my Bayreuth real estate, to go with my whole family across the sea, and never again return to Germany.”

May 28, 1877.—A despairing letter. Wagner would sacrifice all his property, not be still bankrupt in London, where his enterprise failed from

bad arrangements, bringing much applause but small returns.

June 10, 1877, Ems.—Wagner proposes to his friend to pay a large sum of his own and his wife's property to satisfy his creditors at Bayreuth.

June 11, 1877, Ems.—Bad news from London. "When—when shall I ever, after such a long period, hear anything comforting?"

June 14, Ems.—"Yes, yes. Nothing done, nothing fixed. This is my recuperation! Well, as God wills."

July 2, Ems.—"Every move backward or forward on the chessboard of this life brings us trouble, which comes probably from the fact that most men are so common." (Feustel relates that schemers with whom Wagner came in contact took advantage of his confiding nature, in spite of all Feustel's warnings. When King Ludwig declared himself ready to make good the deficit, which he did by Feustel's advice, Wagner wrote to the latter a letter of thanks for the patience, prudence and energy which led to such success.) "The gain of it all is that I now can with equanimity turn to new work."

January 17, Palermo.—"When I review the relation of the world to me for the last ten years, I confess that the balance of my gratitude lies solely and wholly on the side of the friends then won, and the name Bayreuth names the dearest thing that has been allotted to me and my family."

ERNST SCHUCH celebrated last Sunday, March 16, his thirtieth anniversary as conductor of the Court Theatre orchestra at Dresden. Musicians and prominent persons from all parts of Germany sent congratulations.

New York State M. T. A. June 24-26.

CHAIRMAN H. W. GREENE, of the program committee, reports gratifying progress in arranging the program for this annual convention and festival of music teachers of this State. The co-operation of various prominent soloists is assured, others are to be invited, a festival chorus of 100 is rehearsing Mendelssohn's "Elijah," the two choral societies of Poughkeepsie are preparing their programs, and there is general activity all along the line.

Another program committee meeting is scheduled for this Friday evening. President Louis Arthur Russell also calling an executive committee meeting for that evening.

"Saint Francis," the oratorio of Father Hartmann, was lately performed at Vienna with marked success. The last rehearsal, however, presented a more interesting spectacle than the public performance. The audience consisted of the clergy and members of religious orders. Father Hartmann had invited all the members of his order, and the lower boxes contained half a hundred Franciscans in their brown robes. In the orchestral seats were Benedictines, Redemptorists and, conspicuously, Premonstratensians in their white robes with sky blue scarfs. In the first row of boxes were prelates and canons; in the second priests' cocked hats were mingled with ladies' hats. The composer wore the robe of his order, and conducted with remarkable energy and precision. The work is well written, but without much interest from a musical point of view.



Years ago there was a clerical audience at a rehearsal in Rome. A French opera bouffe troupe had invaded the Eternal City, but the censor forbade the performance. The manager appealed to Cardinal Antonelli, the Papal Secretary of State, and said that to prove how innocent the entertainment was he would be glad to see the Cardinal and his reverend brethren at the dress rehearsal. A large audience came to see the production of "La Timbale d'Argent" or some other Offenbachian piece, and seemed to enjoy it very much. They laughed and smiled decorously, nudged each other and very nearly applauded. The manager thought his fortune was made. Next day, however, he received an official communication to the effect that while it might be all right to play such a work before a select gathering of venerable fathers of the Church who had long withdrawn from the frivolities of the world, yet it could not be given before a mixed crowd of light minded laymen. So the poor manager and his troupe had to walk to Naples.



A SONNET BY CAMPANELLA.

The people is a beast of muddy brain
That knows not its own strength, and therefore stands
Loaded with wood and stone; the powerless hands
Of a mere child guide it with bit and rein;
One kick would be enough to break the chain.
But the beast fears, and what the child demands
It does; nor its own terror understands,
Confused and stupefied by bugbears vain.
Most wonderful! With its own hand it ties
And gags itself—gives itself death and war
For pence doled out by kings from its own store.
Its own are all things between earth and heaven;
But this it knows not; and if one arise
To tell this truth, it kills him unforgiven.

(Translated by John Addington Symonds.)

A NOTE ON SOME MUSICAL ANARCHS.

THAT heroic delver in things improbable, Cesare Lombroso, has just published "Nuovi Studii sul Genio," a sequel to his celebrated treatise in the sublime and the ridiculous, "The Man of Genius." These new studies sent me back to the first book, with its fascinating gossip, its wealth of *table d'hôte*, its smile catching theories. I also re-read on a rainy afternoon "The Anarchists" by the same Italian, with its just motto: "A hundred fanatics are found to support a theological or metaphysical statement, but not one for a geometric theorem."

It may not be denied that Lombroso—who invented Max Nordau as a joke—has worked in futile veins. His conclusions are often rash; indeed, his whole philosophy of Degeneration and Madness has a literary color rather than a sound scientific basis. But he has contrived to throw up many fertile ideas; and secretly the intelligent reading world likes to believe that its writers, artists, composers, are more or less crazy. Hence the neat little formula of artistic *Mattoids*, gifted men whose brains are tinged with insanity. Hazlitt, in one of his clear, strongly fibred essays, disposed of this very idea a century back, and with words of stinging scorn.

I had the rare pleasure of conversing some weeks ago with John Graham Brooks, the distinguished thinker and lecturer on social science. By an easy modulation we reached the key of anarchy, musical anarchy, and Mr. Brooks had some pertinent things to say. I recalled to his memory the story of Beethoven refusing to uncover in the presence of royalty, though his companion, Goethe, doffed his hat. Theoretically I admire Beethoven's independence, yet there is no denying that the great poet was the politer of the two, and doubtless a pleasanter man to consort with. The mystic William Tell and his contempt for Gessler's hat was translated into action by the composer.

Have not all great composers been anarchists—from Bach to Strauss? At first blush the hard plodding Johann Sebastian of the "Well Tempered Clavichord" seems a doubtful figure to drape with the black flag of revolt. He planted a forest of children, he worked early and late, and he played the organ in church of Sundays; but he was a musical revolutionist nevertheless. His music proves it. And he quarreled with his surroundings like any good Social Democrat. He even went out for a drink during a prosy sermon, and came near being discharged for returning late. If Lombroso were cognizant of this suspicious fact he might build a terrifying structure of theories, with all sorts of infernal subcellars. However, it is Bach's music that still remains revolutionary.

Mozart and Gluck depended too much on aristocratic patronage to play the role of Solitaires. But many tales are related of their refusal to lick the boots of the rich, to curve the spine of the suppliant. Both were by nature pliant men, and both occasionally arose to the situation and snubbed their patrons outrageously. Handel! A fighter, a born revolutionist, a hater of rulers. John Runciman—himself an anarchistic critic—calls Handel the most magnificent man that ever lived. He was certainly the most virile among musicians. Not having Beethoven's peasant ancestry, his contempt for rank and its entailed snobberies was all the more remarkable. And his music is like a blow from a muscular fist. Haydn need not be considered. He was henpecked, and for the same reason as was Socrates. The Croatian composer's wife told some strange stories of that merry little blade, her chamber music husband. As I don't class Mendelssohn among the great composers, he need not be discussed. His music was Bach watered for general consumption. Schubert was an anarchist all his short life. He is said to have loved an Esterhazy girl, and then he turned sour-bellied. He drank "far more than was good for him," as J. F. R. would say, and he put on paper the loveliest melodies the world has ever heard. Beethoven was the supreme anarchist of art—I shall discuss the poets and painters some day—and put into daily practice the radicalism of his music.

Because of its opportunities for a soul expansion music has ever attracted the strong, free sons of earth. The most profound truths, the most blasphemous things, the most horribly obscene ideas, may be incorporated within the walls of a symphony and the police none the wiser. Suppose that professional sniffer of artistic—and inartistic—garbage, St. Anthony the Stocky, really knew what arrant doctrines Tschaikowsky preached! It is its freedom from the meddlesome hand of the censor that makes of music a playground for great free souls. Richard Wagner in "Siegfried," and under the long noses of royalty, preaches anarchy, puts into tone, words, gestures, lath, plaster, paint and canvas an allegory of humanity liberated from the convention of authority, from that Old Man of the Mountain, the Government.

To retrace my tracks I need only adduce the names of Schumann, another revolutionist like Chopin in the psychic sphere; Liszt, bitten by the Socialist theories of Saint-Simon, a rank hater of conventions in art, though in life a silken courtier; Brahms, a Social Democrat and free thinker, and the Russian Tschaikowsky, who buried more bombs in his work than ever Chopin with his cannon among roses or Bakonin with his terrible beard of a Nihilist. Ten years ago in these columns I reviewed Mr. Ashton-Ellis' interesting "1849," with its fallacious denial of Wagner's revolutionary behavior. Wagner may not have shouldered a musket during the Dresden uprising, but he was, with Michael Bakonin, its prime inspirer. His very ringing of the church bells during the row is a symbol of his attitude.

Wagner is a sound; he will be remembered as a maker of tone, not for his various prose preachments. Thanks to Ernest Newman, Richard Wagner has been "placed." He was not a philosopher, nor yet a great poet; and he is the Joseph Proudhon of composers—his music is anarchy itself, coldly deliberate like the sad and logical music we find in the great Frenchman's "Philosophy of Misery" [a sub-title, by the way].

I have left Berlioz and Strauss for the last. As Strauss is a living issue, the only one—Dvorák, Saint-Saëns, Grieg, Goldmark and the neo-Russians are only rewriting musical history—it is best that his theme be separately considered. I have written so much of Strauss that it is beginning to be an obsession, as was the parrot in Flaubert's "Un

"Cœur Simple"—and that is not well. Sufficient to add that as in politics he is a Social Democrat so in his vast and memorial art he is the anarch of anarchs. Not being as big a fellow in theme making as Beethoven, he far transcends Beethoven in harmonic originality. His very scheme of harmonization is, according to the doctors of the law, a sign of insanity, of a soul insurgent. Perhaps. But then, as Cesare Lombroso and his disciple, Simon Max Nordau—the latter-day Bouvard and Pecuchet of psycho-physiology—declare that genius and madness are inseparably bound by a Siamese ligature.

It is fanaticism that has given the world its artistic beauty, those dreams that overflow into our life, as Arthur Symons so finely said of Gerard de Nerval. And the most incomplete and unconvincing chapter of the Lombroso book is that devoted to sane men of genius. There are no sane men of genius.



Did you ever read John Addington Symonds' last prayer, so full of melancholy iron chords:

"Life of the Universe, God, everlasting Law, from which no soul can flinch, soon must I come back to you, bruised, maimed, afflicted, to my sense of dwarfdom. My hope is that you made me thus, and that I play a part in the unknown drama. Blind and stupid, like a cockchafer, I have buzzed in crepuscule. Brain and heart, with all their light and heat in me, inefficient. Yet have I striven in my gross way. And, after all, a man may be tested by strife, even though he feels at life's ending that strife is only one line, and not the finest line, of action."



"One day," said Turgenev in those notorious "Reminiscences" which were so ill received by Daudet and others, "we were discussing German poetry in his presence. Victor Hugo, who did not like others to monopolize the talk when he was by, interrupted me with a disquisition upon Goethe. 'His best work,' he remarked in an Olympian tone, 'is Wallenstein.' 'Pardon me, cher maître, Wallenstein is not Goethe's, but Schiller's.' 'No matter; I have read neither of these authors, but I understand their spirit better than those who know them by heart.' What could I reply?"



The fire in the wigroom at the Metropolitan Opera House during the gala performance to Prince Henry must have given the authorities an anxious moment, says Mr. Betts in the London *Daily News*. In the far-off days, before oil and candles had been superseded by gas and electric lamps, such accidents were more frequent, although they rarely were very serious. One of the most curious, perhaps, was the experience of Madame Patti, who when several years ago, at the old Paris Opera House, she was lying on a grassy bank in the Walpurgis scene of "Faust" (a scene almost always omitted in England), suddenly found her blond wig of Marguerite in flames. A grimy stage hand promptly rushed from the wings and clawed the wig off, so that Madame Patti was none the worse, except that she was obliged to finish the opera in her own black hair.



That profound thinker and accomplished writer, Remy de Gourmont, is now the editor of *Revue de Nouveau Siècle*, a monthly published in Paris. It is full of clever things, and I pick out at random one of the editor's "Insinuations." Dialogue: "Dieu—Qui t'a fait homme? L'Homme—Qui t'a fait Dieu?" Which is Voltairian in its brilliant impertinence.



In the feminine news columns of the *Evening Sun* I found this:

"The matinee girls are mourning because their beloved Paddy of the Piano has lost all his lean-

and-hungry-genius-in-a-garret look. 'Positively he looks smug, prosperous, almost bourgeois, now,' complained one of the noble army of adorers the other day. 'His cheeks are round, his eyes bright, his once ethereal figure even has acquired some avoirdupois. He's no longer all spirit; there's a hint of body, and it's a good substantial hint, too, let me tell you. Of course, his aura is still the same—his hair, with which he might wax as fat as an alderman and still be different from all other men—but I miss his hungry look. It was sad to think of Paddy not having enough to eat, but it was infinitely more artistic than to have him look well fed.'

Paderewski fat is Paderewski impossible. But he isn't fat; far from it. He is more muscular, more pugnacious, than he ever was; and, as Raoul Martinez truly says, he exerts the same magnetic influence over women, though he is far from being the Paderewski of 1892. Another generation shall have arisen before the spell is shattered. Perhaps the man is born who will put Paddy to "sleep" artistically, as they say in refined boxing circles.



Here is the third and last of Philip Hale's prose nocturnes. It sounds more intimate music than the other two:

"The doctor told him that his wife could not live long. She might last a month, perhaps till summer.



MAX BEERBOHM.

She would not suffer much, nor would her last days be unpleasant to the household, for her disease was not disagreeable to eye or nose.

"In the night watches he tried to accustom himself to the thought of the funeral. He was emotional and he was fond of his wife. At the same time he was shy, and he did not wish to be spectacular on a solemn occasion. Perhaps it would be better for him to stay in the dining room or the kitchen during the service. Then he would not be seen in tears, he would not be tempted to hysterical laughter by some slip of the clergyman.

"What should he do after she had left him? The flat was comfortable and he did not wish to move. Perhaps he might persuade a bachelor friend to keep house with him. They might be robbed by the housekeeper or the combined tradesmen, and did he know anyone who could bear the test of intimacy? Ferguson was a good fellow, but he was distinctly gregarious, and would insist on troops of friends. Tupperman was fussy about his eating. Switcher was a lusher.

"He might marry again, for he was not over forty years, and he had reason to believe that women were not indifferent to him, especially when he exerted himself to be agreeable. Whom should he marry? Bessie was growing fat; Jenny was careless about her dress; Louise was dictatorial; Kate was given to gush; Helen was eaten up with social ambition—he went through the list.

"He might visit the town of his youth. May had

never married, and she used to be pretty, sweet, desirable. She was about his age. Perhaps her hair was now thin, her face blotched; perhaps her curves were now lines of a stuffed bag.

"He left his bed and crept to the door of his wife's chamber. She was breathing quietly and regularly. Perhaps the doctor was mistaken. Only a fortnight ago one of the patients at the hospital died. The doctor had treated him for typhoid fever; but at the autopsy they found the cause was abscess of the liver."



The Chicago *Tribune* printed this study in absolute pitch. It is entitled "Vibrations":

Amid the angry surges the gallant ship pitched and tossed, now burying its nose in the waves and anon standing on end, while the breeze whistled hoarsely through the rigging and the spray mingled with the smoke from the immense funnels.

"Have you got your sea legs on?" smilingly asked the Intensely Practical Passenger, bundled to the neck in thick wraps.

"No!" haughtily replied the Intensely Sensitive Passenger. "My legs are tuned to F sharp!"

And the wind continued to whistle hoarsely through the rigging.



The picture which I found in the Sunday *Tribune* is a fair likeness of Max Beerbohm, the brilliant dramatic critic and prose master [a better word than "prose writer"] of the London *Saturday Review*. Mr. Beerbohm's brother is, as you may know, the actor-manager Beerbohm Tree, who will visit America next season with Stephen Phillips' "Ulysses," the poetic play which is now the talk of London. I expect a wonderful and witty play from Max Beerbohm some day.



Lillian Blauvelt and Clara Butt were recently singing together at a London concert. Madame Blauvelt's husband was in the audience and objected to the encores which persistently greeted his wife's songs. When he thought that the applause had gone far enough he called out "hush!" in a subdued tone which might readily have been mistaken for a hiss.

Turning to Madame Butt, Madame Blauvelt asked: "What would you do with a husband who hissed you in public?"

"I'd knock him down," promptly replied the famous contralto; and anyone who has ever contemplated her 6 feet and more of stature will understand that she would be quite able to make good her word.



Here is an idea for comic opera. I commend it to Harry Billionaire Smith, the other end of the sketch of the well-known lightning change artists, De Koven and Smith:

"Skeleton weddings were customary in Southern Mexico until four years ago, when they were prohibited by the sheriff or magistrate (Jefe Politico). These weddings took place on All Souls' Day, the day of prayer for departed souls, or rather began then, and usually lasted a week. Oaxaca was a great place for these gruesome performances. A woman's skeleton was dressed up as a bride, with the skull showing; the bridegroom was placed at the altar rails beside her, in full wedding attire, and they were accompanied by other skeletons, dressed as Indians or monks. The idea was that 'in the midst of life we are in death,' and the populace prayed all round these weird figures, and in some of the churches food and sweets were brought for the skeletons. It was a great occasion, when everyone called on everyone else, drank wine and ate cakes."



It is ever gratifying to find out that some other fellow agrees with you in your critical likes and dislikes. The clever writer who masks his identity behind the signature of "R. Arpeggio" in the Lon-

don *Musical Standard* had this to say of Edward A. MacDowell in a recent issue:

"We do not know very much of E. A. MacDowell's music. The only large composition of his I have heard is the Concerto in D minor which Madame Carreño played at the Crystal Palace a couple of years ago. I liked that much, both for its intrinsic musical merits and for its originality of form. Of course, we have never heard it since. Some of MacDowell's songs are also known in London, but the ordinary amateur here wonders why MacDowell has such a reputation in America. Therefore, I wish to thank Miss Lucie Mawson for introducing the composer's 'Sonata Tragica,' a late work, to the English public. Although it is a stereotype of a certain class of critic to say that he cannot judge a work by a first hearing, I must avail myself of the cliché in this case. We had no analytical programs, and no copies of the score, as far as I know, are to be bought in London. My opinions are therefore given for what they are worth as first impressions. * * * It is strange that I should have written last week on the need for new piano compositions, in which the frippery of the virtuoso would not destroy the musical value, and here within a few days I am given a composition of the type I had in mind. There is absolutely no compromise with the virtuoso in this 'Sonata Tragica.' It is music. In the first place, I was struck by the coherence, as mood pictures, of its movements. I do not merely refer to the fact that a principal subject of the first movement is used again in the last, but to a coherence on the poetic side. There is here no tiresome contrast for contrast's sake; but each movement is a chapter of psychology. Gloomy the work is; elementally tragic, but not flabby or sentimental or morbid. The opening Largo maestoso knells the tragedy and then merges into an Allegro risoluto—may we not say the facing of tragedy by the strong? This mood is emphasized in the next movement, a Molto Allegro vivace. Then we have the tragedy again, more solemn, on a higher reflective plane—become, perhaps, a valuable asset in mental development—in the Largo con maestà. And this prepares us for the final Allegro eroico, a triumphant and, at times, beautiful arising from the ashes of despair. The piano, as with César Franck, is treated orchestrally. Sometimes I could have wished the work had been scored for orchestra, for I felt that much of the melodic detail would have come out clearer in the orchestra. It is difficult and almost impossible to obtain the suitable variety of tone color on the piano—perhaps Busoni might achieve it. MacDowell has a fine sense of harmony—may I say of the melody of harmony?—but he is also gifted with thematic invention. The first movement struck me as a trifle empty in this respect, but a second hearing would probably discover hidden beauties. The third movement is stronger, and the final Allegro is the climax. The music is big, strong and sane. I hope the 'Sonata Tragica' will be often heard in London. Miss Lucie Mawson played it very well. She is a pianist of robust technic, but I fancy she was rather too straightforward in her reading."



Miss Mawson is a Philadelphian, receiving her earlier instruction from Albert Ross Parsons in this city. Later she went to Karl Klindworth, in Berlin. Her brother is Harry P. Mawson, the playwright, and well known in the theatrical world.

Henry K. Hadley's recital of original compositions in Mendelssohn Hall last week would have been more interesting if not so long spun out. Two dozen songs and a sonata for violin and piano is a case of Too Much Hadley—I hope he will overlook this doubtful joke! However, some of the songs, such as "Ich trauerte von einem Koenigskind" and "Der Schmetterling ist die Rose verliebt," proved charming. Hadley betrays such ease in composing that he can, conjurer like, shake a sonata out of his sleeve before breakfast. The sonata which he played with Mr. Kreisler was very Griegish. I suspect the whole affair was a chance to give an airing to certain songs of whose merits he was doubtful. Now he knows. Criticism never yet hurt anyone, and Mr. Hadley always comes up smiling after the severest knock-out.



Lloyd Rand, who made such a successful débüt at a Young People's Symphony concert in Carnegie Hall last Saturday afternoon, is a young American who has been studying abroad. His voice is a robust, sweet tenor. He has presence, he has temperament, and he sang Sigmund's Song of Spring from "Die Walküre" with much taste, musical phrasing and excellent enunciation. Madame Blauvelt gave "Dich Theure Halle" and "Elsa's Dream" with beauty of tone and dramatic delivery.



Dr. William Mason tells me that one of the brothers Rakemann first played here somewhere about the years 1847-8 some of the Alkan studies. This *apropos* of my remark that Edward A. MacDowell first introduced Alkan's music to New York. I meant, of course, lately. The first pianist I recall who played this music was the late Charles H. Jarvis, of Philadelphia, who introduced Alkan in his recitals in 1872, perhaps earlier, as Mr. Jarvis was noted for his eclecticism.

DEATH AND TRANSFIGURATION.

Poetic Idea of Richard Strauss' Symphonic Poem Translated from the German by Hans Schneider.

IN the dimly lighted chamber
Lies the sufferer on his sick bed,
Where, with death despairing,
Hopeless battle he is giving.
And the lonely ticking of the wall clock
Makes the stillness yet more gruesome,
Like presentiment of death's approaching victory.

See—the sufferer's face is beaming,
Lighting up with smiles of joy in sadness,
Dreaming near life's wan border
Of the golden days of tender childhood.

But not long lasts rest and slumber,
And the soothing dreams of childhood
Flee before death's fearful onslaught.
Cruel, merciless, renewed and furious—
Life's desire, longing for the joy of living,
Fights with death's desire of destroying,
Gripping tighter, coming closer,
Like the night steals over sunny meadows,
When the cold and icy mist of poison
Chills the joyful little flowerets—
Tell me, whose shall be the victory?
But once more is death outrivaled

And relief and quietness return again,
And, exhausted from the fearful struggle,
Sinks the sufferer into restless slumber,
Seeing in his feverish and phantastic dreaming
Visions of his life, its blessings and its sufferings,
Passing by his mind—a last farewell.

First, the rosy dawn of childhood;
Then, the games and reckless daring
Of his youth's unbalanced power,

'Till the man is ready for life's serious combat,
For the fiery fight with fellow beings—
Oh, how glorious is the world before him!
See the goal from mountain heights,
Shining like a golden idol,
Promising of wealth, of richest blessings!
And what youth once seen with longing glances,
Only more sublime it is to man's desire;
And, with fev'rish, never resting longing,
Does he start and try and fight;
Climbing higher, higher—onward.
Oh, to reach that shining goal of promise!
Cold and fiendish with sardonic smiling
Looks the world upon his ardent efforts,
And whenever he has gained a foothold
Barrier after barrier does it raise before him,
Thunders halt to him and chills his fiery spirit.

"Onward, warrior; ever onward, higher;
Turn the barriers into steps to higher aim,"
Sounds within the passionate war cry,
And anew he seeks and strives and climbs,
And whatever he has cherished
With his heart's sincerest longing,
Onward does it drive him in the agony of death's last hour,
Makes him raise his hands and burning glances
To the shining idol, never to possess it.
Clearer, brighter does it seem to glisten,
Warmer fall to heart its shining greetings—
Never, though his mind will grasp it,
Never can he all exhaust it.
Longing, longing, feverish forever,
Through the space of life's eternal suffering
Sounds this quivering note of endless longing.

Stop—the last beat sounds,
And death, with cruel, iron hammer,
Breaks the corpse into and spreading
O'er feverish eyes the soothing shades of night.

What in life he always longed for,
Now it sounds to him in mighty tones from heaven—
World redemption, world transfiguration.

COMMUNICATED.

NEW YORK, March 12, 1902.

Editors *The Musical Courier*:

I just desire to call your attention to something I have witnessed in this country and which I thought very ridiculous. On Thursday night I went to the concert of the Metropolitan Opera House, and, after hearing one or two numbers, left disgusted; my opinion coincides with the editorial in the *Sun*. But I have something to add: Why did the "concertmaster of the opera since 1892" (!) celebrate the twenty-fifth anniversary of his musical career in this country? Is he such a prominent artist to do that? Who ever heard of him out of the city? Is he an Ysaye or a Sarasate to do that? Don't you think that very ridiculous?

Has he really been the concertmaster of the opera since the time published in all the papers? I think that is a misstatement. Have not Mr. Smith and Bremmer been concertmasters there, too?

I wish you would answer me why it is that every time Kubelik "has played (!) the Concerto in D major by Paganini," as advertised, he has not done so. He only played the first movement. I never heard the adagio and the rondo of this concerto played by him. Isn't it funny, after all?—the critics thought he played the whole work.

Very truly yours,

YVONNE DE TREVILLE.

NAHAN FRANKO, since he has been concertmaster, has not figured as a soloist for the reason that he has simply had no time nor opportunity to be one, but he has been concertmaster on many occasions before he was the concertmaster at the opera. As to the D major Concerto of Paganini, it is probable that the critics here know all about it. If they did not choose to discuss the question in their criticisms, it is due to the fact that they were not exceedingly impressed with Kubelik's musical value, and after the first criticisms the matter became indifferent to them. The critics are not very much impressed with artists who are merely

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technical and digital experts. What they want is music, and Kubelik does not give them any music. He is merely a fiddle phenomenon. The papers state that he has made \$100,000, and that is just exactly the trouble with us in this country. We want sensationalism and pyrotechnics and all kinds of fads, and then we will pay for them; but legitimate music is at a discount, because the nation has not been sufficiently educated. It is too young. After a while, when we have gone through the Sturm und Drang, we will learn the serious aspect of music. It is, therefore, one of the wonders of journalism that a paper like this has managed to exist and to become so extensive and powerful—another evidence that we are growing, and that in course of time, through the influence of a paper like this, the serious diffusing of music will be properly considered. We are very much obliged to the writer for the above letter.

SOUSA'S GREAT TOUR.

SOUSA and his band are completing a tour which, from all points of view, has proved equal to any they have ever undertaken. To-night they are playing in Minneapolis, having completed the Northwestern circuit, and will to-morrow turn their faces homeward.

They left New York January 12, and will return April 1, by which time they will have given upward of 125 concerts. Through the South and West great crowds have greeted Mr. Sousa and his men. In Chicago the receipts were the largest ever taken in by the band in that city. The vast audience that filled the Auditorium demanded four repetitions of "The Invincible Eagle," Sousa's latest march. Wherever it has been played has this composition aroused great enthusiasm.

The return of Sousa will be signalized by a concert in the Metropolitan Opera House Tuesday night, April 1. Rarely has a band given a concert in this place, except Sunday nights, and this concert will be anticipated with unusual interest. In New York are many, very many strict Sabbatarians, who are averse to all forms of Sunday entertainment, be it never so innocent, and who will not attend any musical performance, even a sacred concert. In this large and cultured class are numerous admirers of Sousa, who are eager to hear his band. Often has he been asked to select weekday nights, instead of Sunday nights, for his concerts. This request he has found it impossible to comply with heretofore. An opportunity presenting itself now, however, he is glad to meet the wishes of this class of his admirers.

In the concert in the Metropolitan Opera House the night of April 1 a program of exceptional merit will be presented, and a number of soloists will appear. The program and other details of this gala performance will be given in the next issue of THE MUSICAL COURIER.

THE OPERA IN PITTSBURG.

THE fourth Pittsburg season of opera under Grau will consist of five performances, to be given on April 14, 15, 16, 17 and 18 in the remodeled Duquesne Garden. So far as the scheme at present runs it will be "Aida," in Italian; Paderewski's "Manru," in German; "Carmen," in French; "Lohengrin," in German, and "The Marriage of Figaro," in Italian. We are under obligations to George H. Wilson, the manager of the Pittsburg performances, for this information.

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MUSICAL CLUBS.

Lee K. Smith's chorus, of Reading, Pa., has taken the name of the Musical Art Club and elected Rev. Robert M. Blackburn president. Allen Meilert is secretary and Dr. Walpole vice-president. A concert is to be given before long.

The West Newark (N. J.) Quartet Club is making arrangements for its coming concert, and Director Thuecke is looking after the rehearsals. They are held in Zacher's Hall, at South Orange avenue and Camden streets.

The Beethoven Club, of Duluth, Minn., gave a chamber concert recently. Fred G. Bradbury, violin; Mrs. Geist-Erd, cello, and Gerard Tonning, pianist, were the instrumentalists. The Lyric Quartet connected with the club is composed of Cecile Berryman, first soprano; Alice Cooley, second soprano; Clara Hector, alto, and Mrs. Burt Holcomb, contralto.

The Schubert Vocal Society, of Newark, N. J., gave for its Lenten performance Verdi's Requiem Mass at Krueger's Auditorium last week. The society had rehearsed the mass for many weeks, and was well perfected in the choruses. The soloists were Miss Effie Stewart, soprano; Miss Mary Louise Clary, contralto; William H. Rieger, tenor, and Dr. Carl E. Dufft, bass. All these singers are well known. Mr. Russell conducted.

The Junior Music Club, of Belvedere, Ill., met at the home of Miss Bessie Frye recently, and enjoyed the usual program of musical numbers as well as the delectable refreshments provided. The program contained the names of David and Potter Sabin, Charlotte Derthick, Vera Garrett, Margaret Harvey, Edward Conkling, Bessie Frye, Clara Chaffe, Charlotte Piel, Maude Cornish, Margaret Wheeland, Clara Kehler, Mildred Tousley, Vernona Wachter.

D. L. Bunn is president of the Handel Society of Decatur, Ill., which recently gave a concert, with various soloists, ending with Hadley's "In Music's Praise." In commenting on the evening the Decatur Herald said:

The work of the soloists was very fine, both in the preliminary program and in the cantata. The singers were in excellent voice and acquitted themselves most creditably. Miss Bunn's work with the new pipe organ of the Baptist church was wonderful, both in solo and accompaniments. The great possibilities of a modern pipe organ add largely to a production such as that of last night.

Miss Julia Aldrich's violin numbers were very fine, perfect in technic and expression.

The work of the chorus was perfect. The exceptional ease and smoothness of the rendition and the perfection of the time and harmony speak volumes for the careful training the chorus has received from Professor Lutz during the months that the society has had the work under preparation.

Mendelssohn's oratorio "Elijah" was sung recently in the First Presbyterian Church, Newark, N. J., by a chorus and soloists, under the direction of L. Carroll Beckel. The familiar recitatives, choruses and arias pleased the fair sized attendance, for the rendition was smooth and creditable.

The soloists were: Mrs. L. Carroll Beckel, soprano; Miss L. Mary Wilson, soprano; Miss Emma S. Brett, contralto; Master Thomas Kerfut, soprano; William L. Parker, tenor, and George H. Simonds, baritone.

The chorus was as follows:

Sopranos—Mrs. Burton, Miss Cathness, Miss Dupuy, Miss Gates, Miss Grabau, Miss Hunkele, Miss Kellar,

Mrs. Laskey, Mrs. Lawrence, Miss Lee, Miss Matthews, Miss Roder, Miss Stephenson, Miss Teachman, Miss Van Amberg and Miss White.

Altos—Miss Beers, Mrs. Clark, Miss Ent, Miss Geisselle, Mrs. Hutchison, Miss Jacob, Miss King, Miss Lee, Miss Matthews, Mrs. Mulholland, Mrs. Nesler, Miss Newton, Mrs. Pearsall and Miss Rigby.

Tenors—Mr. Birch, Mr. Cadmus, Mr. Coxeter, Mr. Diefenthaler, Mr. Heden, Mr. King, Mr. Knie, Mr. Lawrence, Mr. Lewis, Mr. Ogden, Mr. Ressland, Mr. Schrimshaw, Mr. Shaler and Mr. Smith.

Basses—Mr. Bishop, Mr. Crawford, Mr. Dewart, Mr. Grogan, Mr. Gower, Mr. Knapp, Mr. Leveen, Mr. Looker, Mr. Page, Mr. Palmer, Mr. Pearsall, Mr. Phelps, Mr. Riggs, Mr. Schrimshaw, Mr. Snedecker and Mr. Smith.

Electa Gifford.

BEFORE sailing for Australia Miss Gifford will fill many important engagements in this country. Among these are: Albany, May 6 and 7, when she sings with the Musical Festival the "Engedi" of Beethoven, and Schumann's "Faust"; April 30, in Indianapolis, as soloist with the Theodore Thomas Orchestra. Immediately following she will be heard with the Thomas Orchestra in Birmingham, Ala., at the festival, singing in Parker's "Hora Novissima," Foote's "Skeleton in Armor," besides several numbers in the general program which will be given for the matinee. Following the Birmingham engagement she will give a recital before the Philharmonic Club, of Nashville, Tenn. She also will sing in "The Creation" in St. Paul and Minneapolis early in April.

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Isoide's Mother	Siegfried's Death
The Rim of Finer Issues	The Iron Virgin
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BOSTON, March 16, 1902.

THERE has been little doing in musical matters the past week, the Grau opera absorbing the principal interest, for owing to the short season of the opera, only two weeks, musical events are deferred in order to enable the musical public to indulge itself without conflicting attractions.

The repertory for the first week embraced "Aida," Monday; "Tosca," Tuesday; "Lohengrin," Wednesday afternoon; "Carmen," Wednesday evening; "The Magic Flute," Thursday; "The Cid," Friday; "Faust," Saturday afternoon; and "Manru," Saturday evening. Verdi's Requiem Mass was given Sunday evening.

There was no changing of operas from the advertised list, and only one change of cast, Calvé not appearing as Marguerite on Saturday afternoon owing to sudden indisposition.

Camille Seygard, although indisposed herself, assumed the role, acting the part successfully and singing the music much better than it would be possible for Calvé to sing it.

There was a large audience, but a great many left when it was learned that Calvé would not appear.

The audiences during the week were not uniformly large, the only crowded houses being on the nights when "Carmen" and "The Magic Flute" were given.

The prices for "The Magic Flute" performance were raised (\$7 for the best seats) and the house was packed to suffocation, the largest sum of money being taken that ever went into the box office of the Boston Theatre, I was informed.

Some of the gallery "rushers" told me that this cock-loft of the theatre was crowded even into the aisles.

As I remember it, there is but one doorway leading into this gallery and no means of exit except through this one passageway.

It makes one tremble to think what would become of that crowd of several hundreds should any panic prevail. Suppose a cry of "Fire!" should be raised, how many would escape?

I often wonder, when I see the crowd packed into that loft, if it ever occurs to many what would be the consequence should anything happen that might cause a stampede.

I remember an article that appeared some years ago in the Boston Courier, if I am not mistaken, that was headed "A Fire Trap," referring to the condition of the then Gaiety Theatre, now the Bijou Theatre, calling attention to the fact that there were no means of exit from the stage, all the actors and musicians being obliged to pass through the auditorium, and that there was only one

stairway to the street, the floor of the theatre being in the second story of the building.

The paper did the public a good turn, for the inspector of buildings went there and upon investigating the case found sufficient cause to oblige the manager to devote over \$2,000 toward purchasing the right of exit through the apartments of other tenants in the building in case of fire.

We have not forgotten the hundreds that were burned alive at the conflagration of the Ring Theatre in Vienna, and the terrible sacrifice of human life at the Brooklyn Theatre some years ago. It is really the duty of the building inspector of each city to see that the most complete protection is afforded the public in this matter of safety in public buildings.

A good story is told about what happened in the Boston Theatre just after the horrible disaster at the Brooklyn Theatre, when the inspector of buildings in every city in this country became extremely vigilant in the performance of official duties. It is told that the inspector of buildings came to the Boston Theatre to see what means were furnished for the protection of its patrons against fire. As the story goes, the manager told the inspector: "We have an iron curtain that we can run down, which separates the stage from the house and protects our patrons, so that they can safely leave the premises." "Well," said the inspector, "please run that iron curtain down for my observation."

The effort to run it down was made, but it took several hours, it is said, to accomplish the lowering of this protective device.

If you remember, the man who was employed to sit at the windlass that lowered the iron curtain of the Ring Theatre, Vienna, was playing checkers in an adjoining beer saloon when the fire broke out. He was sentenced to spend the remainder of his life in prison.

"The Cid" of Massenet did not draw an audience of more than ordinary size. Boston doesn't tackle kindly to new works.

It is the individual, not the work, that draws the Boston patron. Boston's case is not an isolated one in this respect, however.

"Manru" did not attract a large audience; there were a great many empty seats.

You have had enough of criticism and comment on this initial work of Paderewski. I would merely add that the composer should set his operatic trap again and see if he cannot catch a different kind of game, first of all securing a better libretto, and then be less prolix in his scenes.

Most critical listeners prefer their Wagner first hand. Only now and then did Paderewski, after the beginning of the first act, succeed in getting away from the magnet of Siegfried, Mime and the forge music. There was a short turn into "The Walkyrie," and then our old friend Meyerbeer appeared, incognito, &c. The duet at the end of the second act was received by the audience with tremendous applause and numerous recalls.

Wagner was the inventor and master of the music

drama, and his titanic genius wrought the most amazing results. His marvelous talent in the matter of invention made his employment of the "leading motive" scheme a form of composition that attracted the attention of every unprejudiced musician, for it was an innovation in the matter of performance upon the operatic stage.

With Wagner this scheme began and ended.

Every aspirant in this direction since has totally failed, for he could be only an imitator, a slave to a conscious or unwitting plagiarism. Paderewski is not an exception.

As far as another composer is concerned that volume of the world's record in dramatic music is closed forever.

Its great author and his ardent admirers believed that it was the "music of the future."

It was the "music of the future," then; it soon became the music of the present, and is now the music of the recent past, and will recede toward oblivion as time advances.

Oh, woe! that this gigantic genius of the nineteenth century did not proceed upon the established forms of the divine art instead of perverting the flow of his genius and encouraging the frenzy of his comprehensive scheme that found its grave in "Parsifal," the decline of his greater self, the emblem of his attenuated powers.

Alas! that the period of "Parsifal" had not found him still the master of his powers instead of the victim of his depleted inspiration and exhausted invention. He then could and would have returned to the divine art of his model, Beethoven, and built a musical temple that would have stood for all time, like "the everlasting hills around about Jerusalem."

That there are portions of the Trilogy, much of the "Tristan" and more of the "Mastersinger" that must ever survive cannot be denied, but these are places where the wealth of his inspiration overpowered and set aside for the time being the masterful invention with which he labored in the pursuit of his unfortunate struggle to establish a new form of composition in dramatic and musical unity.

Now let him who is without sin in the art of musical criticism throw the first stone at this heresy of mine.

"Manru" and "The Magic Flute" are to be repeated this week.

In the absence of Nordica, Jean de Reszke and Plançon there are no great vocal artists in the Grau Company.

Alvarez is a fine actor and has a splendid voice of large calibre, but he is not a master of the vocal art and sings wantonly out of tune. A Parisian tells me that Alvarez was a house painter and some man of means, hearing him sing while at work, offered to pay for his vocal education. He sent him to the Paris Conservatoire, which accounts for his bad method, no doubt.

I don't see how the talented Mrs. Homer is going to survive very long her present violent, ear piercing manner of abusing her voice.

Miss Adams has improved in her singing since I heard her last season.

Schumann-Heink is one of the strong pillars of the company.

Seppilli, the conductor, who three years ago in the Ellis Company gained such an enviable reputation as a conductor par excellence, has fallen from grace in the estimation of his former admirers, for he urges the band on now to the most deafening blasts of overblown tone and the coarsest rasping of the strings. He ruined the music of "Aida" on the opening night of the season as completely as he enhanced its value in every respect through the most discriminating conducting I ever observed when he was last here. What has come over Seppilli?



Ernest Hutcheson gave a recital at Steinert Hall on the afternoon of March 10 before a good sized audience.

He played the Chromatic Fantaisie and Fugue, Bach; Sonata in F sharp minor, Schumann; some Chopin numbers; a Gavotte by d'Albert; "Evening Song" by Howard Brockway, and an "Etude de Concert" by Tausig.

Mr. Hutcheson's playing is musicianly; he has a technic of the most ample proficiency, enabling him to overcome easily the greatest difficulties. He astounded the audience

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with his transcription of Wagner, from "The Walkyrie," almost an impossibility for the instrument.

Take the program as a whole, there was too little of varied expression and an absence of temperamental coloring. His efforts brought forth the most enthusiastic applause.



The program of the eighteenth Symphony concert included Overture, "Penthesilea," Goldmark; "Symphonic Variations," Koessler, and the Eighth Symphony of Beethoven.

Nordica was the soloist and the important feature of the program. She sang the aria, "Ah! Perfido," Beethoven, and a group of songs.

Her mastery of the art was superb, and the noble manner in which she sang the Beethoven aria, together with the delightful interpretation of Schumann, Grieg, Richard Strauss and Weil songs, elicited the most enthusiastic applause.

Romayne Simmons accompanied splendidly the group of songs, and Mr. Kneisel played the violin obligato in the Weil number.

Mr. Gericke conducted with the usual results throughout the program.

WARREN DAVENPORT.

Mrs. Rollie Borden Low.

MRS. ROLLIE BORDEN LOW sang at the musicale given at the National Arts Club last Wednesday evening, and the members and guests greatly enjoyed her artistic interpretations. The soprano sang "Pensees d'Automne," Massenet; "Serenade du Passant," Massenet; "Sing Heigh-ho!" Henschel, and Irish love song, Lang,

After the Irish love song Mrs. Low was compelled to add two encores. Mme. Ludovic Breitner, violinist, and Harry S. Briggs, pianist, were the other artists who appeared at the musicale. The chairman of the music committee sent a letter to Mrs. Low, in which he thanked her for her sweet singing at the musicale. Last Saturday evening, March 15, Mrs. Low sang at a concert given at Bethany Congregational Church, on Tenth avenue, near Thirty-fifth street.

Manuscript Society Musical Meeting.

THE Manuscript Society will offer a very attractive program at its next private meeting to be held at the Wanamaker Art Galleries on Friday, March 21, at 8:30 p. m. The event was arranged to present French-American music, and while that idea has been kept in mind, other selections will be introduced to add variety to the program. Carl Venth's new dramatic cantata, "Hiawatha's Wooing," will have an important place, with Mrs. Minne Humphries, Mrs. Tirzah H. Ruland, Charles S. Phillips and Percy Parsons as soloists. Carl Greinauer, the cellist, is to play his suite "Landscapes," and Gustave Dannreuther, violinist, will play a violin sonata by S. N. Penfeld. Mrs. Frank Sealy, Miss Kathleen Howard and Albert Quesnel will be the singers of the occasion, and will be heard in French songs.

ADLER-KALTENBORN CONSERVATORY CONCERT.—Mr. Kaltenborn, Mrs. Adler, the latter's pupil, Mr. Soennichsen and Miss Mollie Fay were among those who participated in a musicale at the Adler house last week. Mr. Kaltenborn made a sensation by his playing, while Soennichsen sang with much gusto, getting rousing applause. He is of great credit to his teacher. Little Miss Fay played brilliantly, and altogether it was an enjoyable affair.

HEATHE GREGORY FOR EUROPE.—The young baritone with the low voice is planning to go abroad in April, to prepare for operatic appearance, some of the Metropolitan Opera House singers taking special interest in him.

SEVENTH PHILHARMONIC CONCERT.

AT Carnegie Hall last Friday afternoon and Saturday evening the seventh public rehearsal and concert of the Philharmonic Society took place, and the following program was presented:

Symphony, G major, No. 13 (B. & H. Ed.).....Haydn
Aria, Unis de la plus tendre enfance, from Iphigénie en TaurideGluck
Ellison Van Hoose.

A Faust Symphony.....Liszt

In three character pictures (after Goethe).

Faust, Gretchen, Mephistopheles.

Finale with tenor solo and chorus.

All Transient Earthly Things Are But as Symbols.

Ellison Van Hoose and a male chorus from the Apollo Club.

Haydn as a symphonist was the father of a very large family—125 symphonies survive him as a record of his fecundity. He believed devoutly in God and the symphony. And he did much toward fixing the outlines of symphonic form, which during his lifetime was put to more serious use by Mozart and after his death was apotheosized by Beethoven. The business of life never weighed very heavily on his bewigged head. He inscribed his scores with "In nomine Domini" at the head and concluded them with "Laus Deo." The writing of symphonies must have become a habit with him, but fortunately masterpieces are not the results of habit. Whenever an incentive stirred him he put his genius to higher account, and the few Haydn symphonies played to-day are the ones written under such conditions. Mozart's influence cannot be underestimated, for only after this composer had written the three masterpieces by which he is known principally did Haydn turn out his two Salomon sets.

This symphony in G is not one of these, but was begot after an order from Paris from a group of these works. Of course, it is genial, for its writer was the most humane of symphonic composers, never hurting anyone's ears or feelings by his nimble melodies. But in this day of wobbling harmonies one must need adjust one's hearing to appreciate it. "Sunny," "smiling" and "jovial" have all been worn threadbare describing Haydn's writings; and the patronizing "Papa" has been tacked to his name until one grunts with irritation. Haydn is simply taken for granted by everyone, which is a very menace to his immortality. The sheer good nature of his compositions will surfeit his reputation in time. These days we honor a musical brawler more than we do a composer's religion.

Mr. Paur, who is second to no man in his understanding and admiration for the catapulitic Richard Strauss, chose this Haydn symphony wisely. After a season of very heavy music it cleared the air and relaxed our aural tension. It is a beautiful work—no one wishes even to deny it; and the objections of too large an orchestra were overcome by a division of the forces, so that balance there was, and a greater range of dynamics obtained by use of the full band at times. The reading of the Menuetto, with its delightfully unexpected accents, must have stuck in the crop of purists.

The calm created by the playing of this work was not in the least ruffled by Pylade's gracious song from Gluck's "Iphigénie en Tauride," sung by Mr. van Hoose. Preceded by a recitative the melodic purity of this aria is classic, and the tenor caught the spirit of it admirably. To sing it effectively and intelligently is no small matter, hence all the more credit to the singer for the manner in which he phrased it. On Saturday night Mr. van Hoose's voice was in better condition, and the most gratifying results came of his work. The rich, resonant quality of his voice and his artistic use of it have been commented on often before. At both these concerts was he amply rewarded with applause.

Franz Liszt's fame as a virtuoso has eclipsed his reputation as a composer, but the whirligig of time will bring in its revenge. It is possible that some day the last of Liszt's favorite pupils will be dead and the youngest of

Liszt's innumerable sons will have but few days to live; then there will be a gradual cessation to the embellished stories of the Abbé's playing; serious minded people will busy themselves with his scores and the composer Liszt will take his earned place among the musically great ones. But what has been and what will be concerns us little. There is only one division of time, and that is the present; the others are but various phases of it. And the present cause of music can be aided greatly by a revival of the Liszt compositions.

For those who are content that the one mission of music is bounded on all sides by the symphony there can be no god save Beethoven. But music cannot remain at a standstill. It is rational to assert that in the symphony the last word has been said; the greatness of Beethoven is invulnerable. Then what? Only this: A new form and a new speech. And above all, these must fit our time. In the madness of Richard Strauss there is more sanity than there is in the method of some of his sane contemporaries.

In all sincerity Strauss has voiced himself: "I am the only legitimate successor of Liszt." Last week THE MUSICAL COURIER noted the same point; but only when a great work like Liszt's "Faust Symphony" is ringing in our ears do we realize the full meaning of this dependence.

Liszt was inspired to this work by Goethe's "Faust." The first three movements are respectively Faust, Gretchen and Mephistopheles; then the composer bethought himself of Beethoven's example and wrote the final movement with chorus. The score is dedicated to Berlioz—to whom Liszt was indebted for many orchestral tricks—and also bears the cue, "After Goethe." Under the breath one longs to shout: "And before Wagner."

"Wagner the Borrower" is no new topic, but a score of articles cannot exhaust it. We all know that Richard drew on Papa Liszt for money and for a wife. The former was very necessary, for Wagner set out to achieve immortality, and in his day this could not be done without funds. Silk lined and quilted dressing gowns do not sprout on trees, and already this article of undress is given as much importance by the gapers after immortality as is "Rienzi." So Wagner borrowed heavily from Liszt. And John F. Runciman exasperates both Wagnerite and anti-Wagnerite by looking straight between the two camps and chuckling, "What surprises me is that he did not borrow more."

But it is, indeed, a poor friendship that cannot be worked both ways. So Wagner borrowed tunes from Liszt. And it would send a dozen Bavarian Ludwigs to their royal pawnbrokers to pay off Richard's tuneful indebtedness to this one score of Liszt's "Faust Symphony." A few dates are necessary to fix the bearings of this work in the minds of the readers.

The "Faust Symphony" was sketched from 1840 to 1845—during the period of Liszt, the virtuoso. In 1855 there were held two orchestral rehearsals, but the work was not performed publicly until 1857, on the occasion of the unveiling of the Goethe-Schiller monument in Weimar. Then the composition was remodeled, and had its first hearing in its final form at Weimar, 1861, under the conductorship of Liszt. Consequently the composition was in the workshop for twenty-one years. And even in its present form it did not please the creator, who admitted that the second movement was too long.

The first movement, "Faust," is one of the most complete bits of musical character drawing in orchestral literature. Here Liszt has endeavored, and has succeeded in a remarkable degree, to translate into music Goethe's wonderful soul and mood picture of the unsatisfied philosopher. The theme is a questioning one, doubting heaven and earth, and the composer pits one portion of it against the others, working up to a frenzied climax which breaks abruptly when doom is imminent. The "Faust" motive leads gloomily to a quickening answer, the principal theme of the movement proper, which urges strife and higher at-

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tainment. An agonizing plea for release sounds in the second theme and Faust is freed, but by Mephisto. Then comes the vision of Gretchen and the sighing of love, and this part of the movement climaxes in a fourth theme of unbounded enthusiasm.

Now begins the working-out section in which the freest play is given these motives, but with fanciful meaning. So far the work is pure musical logic. Here the bugbear of form assails the composer, and he recapitulates. The sonata form is honored, the thematic material is rehearsed again, but with freedom, and he obstinately gives way once more to the insisting demands of the idea by concluding the movement with the sombre "Faust" theme, instead of the one of triumph. Yet with all this reverencing of form the movement is a masterpiece, and one feels that Liszt turns unwillingly to the demands of the sonata. Oh that he might have had the courage of a Richard Strauss!

"Gretchen" is far too long and too virtuous. And the characterization is not true to Goethe. Liszt was ever far too susceptible to woman to delineate her rationally. Here "Faust" is brought into her life, but the two find joy only after an endless amount of musical parleying which is neither like Liszt nor like Goethe.

The third movement, "Mephisto," is musically the craftiest of the work. The "Spirit that denies" is even denied an original theme—there is originality of purpose for you!—but is pictured by a diabolic distortion of material from the preceding movements. Themes are inverted and foreshortened with amazing skill, and the picture entire is devilishly clever. The orgy moves hellward when the "Gretchen" theme appears. "All transient earthly things are but symbols" chants the chorus, but Faust still deals with despair over which he triumphs, and the voices sing resurrection: "Das Ewig-Weibliche zieht uns hinan."

At the present performance the chorus was far too small to be effective. Mention must be made of Mr. van Hoose's work, however, who sang earnestly the solo part of this episode. In fact this combination of voice and orchestra for massed effects has never been solved finally. Beethoven's use of it in the Ninth Symphony was tentative: he had been deaf so long that he could not judge of the effect of the voice so used. At all events it would have been possible for Liszt to have expressed the same meaning without recourse to the voice—his first and third movements prove his ability to talk in tones.

In this tremendous composition one recognized the father of Strauss and realizes also how far Liszt had advanced before the fear of traditional idolatry overtook him. Apart from that the work sounds very modern. If the dates are accurate—and there is every reason to believe that they are—one asks what has been done in the direction of this advance in music save the few tone poems of Strauss? And the answer booms dolorously: Nothing.

Even Strauss began this greater work exactly at the point of Liszt's departure, and the path he has chosen is precisely the one indicated by Liszt. It needed daring to choose and originality to keep on this track—Strauss has both. And those who hear greatness in this work of Liszt and still refuse to accept Strauss listen with ears clogged with prejudice—if they listen at all.

Liszt was a greater man than even his favorite pupil would have us believe; and Strauss is already a greater one than his detractors would have us believe him not to be.

The orchestra played very well—better on Saturday night than at the rehearsal. There is a very marked improvement in the work of these men; the attack is less ragged, and there is better balance between the several choirs and in the choirs themselves.

Emil Paur conducted the Liszt Symphony as though it were a child after his own head. He planned effects and secured results. His fortés are good, manly ones, and his pianissimos do not reek of patchouli. His men do not follow his baton for the mere love of it, but simply because they must; the conductor controls them. And if the improvement in the playing be a guide, then this is the best policy for the Philharmonic Society.

As a contrast—if a contrast can precede a result—Paur's reading of the Haydn Symphony was all good humor.

The audiences were large and appreciative.

MORGAN STRING QUARTET.—The fourth of the series occurred last Wednesday afternoon at Mrs. J. W. Miller's, 113 East Thirtieth street, where the next occurs on April 2.

LATE LONDON NEWS.

HOTEL CECIL, LONDON, {
March 8, 1902.

THE production by George Alexander of Stephen Phillips' "Paolo and Francesca" at the St. James Theatre, on Thursday evening, will rank assuredly among the most interesting artistic events of the present generation. The story itself naturally lends to dramatic treatment. Brief enough it is in the old chronicles, but it has been beautified so wonderfully by a few lines of Dante that forever it will remain a terrible possession of the world.

It has been said that Mr. Phillips has to a large extent drawn his inspiration from "Tristan and Isolde," but Wagner himself naturally drew his own tragedy from very ulterior sources; and after all the narrative of "Paolo and Francesca" is in literature a great deal older than anything which Wagner conceived. Yet in treatment Mr. Phillips has certainly not neglected the Wagnerian thought. In the second act most particularly one is reminded of "Tristan" to almost an exaggerated degree. There is the same garden; there stand the same cypresses; there is the same bloom of roses, and there is the same lover's seat. Add to this that Percy Pitt has been engaged to write incidental music, and has done it in the true Wagnerian manner, and you have a completeness of mimicry which must be called quite unparalleled. Not for a moment does one suggest that there is anything deliberate whatever about the matter; for indeed Mr. Phillips has treated his subject as only a poet who is original in all his work could do. From beginning to end he makes the nicest steps toward his climax; he works throughout with the true dramatic instinct of one who knows the very knot of his problem, and who is determined to show that, working out by such gradations, his public shall acclaim him by reason of the very growth of their emotion.

Now it is by such means that all great work has been accomplished; it matters not where you look, the natural law will yet remain the same, that the very height of ordinary natural enjoyment is to be found in a gradual extension of pleasure, until one arrives at a supreme moment. That supreme moment may be caught in tragedy, or may be caught in comedy; Shakespeare caught it in tragedy in the last dreadful act of his "Othello"; Sheridan caught it in comedy in the Screen Scene of "The School for Scandal"; Mr. Phillips has also found it in the tremendous crisis of the final death scene, when the two beautiful lovers, lying side by side, are brought dead and unheeding into the presence of their murderer. That the murderer should desire their life back again, that his forgiveness and pardon are fuller than the tremendous condemnation of their death, only adds to the poignant agony of what will certainly rank, as we have said, as a very great work, if one may not even add that it will be immortal. The dramatic career of Mr. Phillips has been vastly interesting; obviously he began as a theorist just tinged by the flame of personal passion. His theories were incontrovertible; but one regarded him much as one regards Lessing, who wrote a great drama because he knew how drama ought not to be written. Mr. Phillips has risen from that stage of thought, and he now has produced a work which has been fired by an inspiration which has run like a flame along his sober theories. The result is a great and most adequate drama. The final scenes, the confessions of love between the two unhappy beings who in Dante's phrase were doomed to drift like doves along the winds of Eternity, the regret, the remorse, the frenzied retrospective misery of all the living protagonists, make up a picture that literally sears the mind, and leaves one with most indelible memories.

To come back for a moment to Percy Pitt's music, it is to be said that he has done a memorable thing in composing nothing that is musically memorable. That is to say, for the most part, he has dimly commented upon the comingings and goings of the great figures in the tragedy, that he has merely punctuated with distant musical feelings episodes that already have been treated to their fullness of poignancy by the dramatist himself. One exception there is, indeed, to this, in the scene which describes the going to the wars of the soldiers—a scene most reminiscent of Gounod's "Faust." Mr. Pitt has written a melody for a bass or baritone solo, which cannot exactly be described as being either very original or very enter-

taining. Mr. Pitt, however, has in other respects done so well that this little lapse into the commonplace may be condoned without any heartburning.

The setting of the play is about as beautiful a thing, I rather imagine, as has ever been seen upon the London stage. Of course one recollects many of Irving's noble productions of which "Becket" in the mounting approaches more nearly to this than anything I can remember; but the Italian garden of Mr. Alexander's second act is a real thing where the other was but a mirage. Here are the cypresses shaped like flames, here is the cool marble bench, here is the good Italian dawn (which does not "come up like thunder outer 'China' crost the Bay"). Here are the interiors of beautiful palaces, here is the temptation for barbaric crime, for barbaric love and for the unspeakable tenderness of everlasting romance. Everything has been so ordered upon this noble stage that dignity seems to accumulate upon dignity; and when in the final scene the bodies of those two most unfortunate and most unhappy lovers are brought to finish a really great tragedy, the color of the hair, the color of the garments, the mere windows of the castle, all lend a splendid aid to the keenness of the situation.

George Alexander was wonderfully good as Malatesta, that unhappy thing of fate; Miss Evelyn Millard's Francesca was as beautiful as it could be; Henry Ainley's Paolo will probably make the chief success of the piece, and Lempiere Pringle as Marco sang admirably. Miss Elizabeth Robins turned the part of Lucrezia into a sombrely Ibsenite character, and the minor parts were all well filled. There can be small doubt that Mr. Alexander has achieved such a success as London has rarely seen for a long time. To Mr. Phillips enormous praise is due, but in another scale scarcely less is due to Mr. Alexander for the production of so beautiful and so notably artistic a work.

VERNON BLACKBURN.

Arkansas M. T. A.

THE sixth annual State musical festival of the Arkansas Music Teachers' Association will take place some time during the early part of June next, and from preparations now being made and well under way it will far surpass any effort of this kind ever made in the city or State.

The executive committee, composed of the following well-known music teachers of the city, Professor Cohen, president; G. W. Skidmore, recording secretary; Prof. F. D. Baars, corresponding secretary; Miss Harriet Cowpland, Profs. W. Lehmann, J. J. Kellar and Mrs. De E. Bradshaw, are in charge of the chorus work, both in the city and State. The brass and string music will be under the direction of Professor Armellini and Emil Trabing. The press will be looked after by Prof. G. W. Skidmore and Miss Harriet Cowpland.

French Opera Comique.

OSCAR HAMMERSTEIN will inaugurate a season of French opera bouffe at the Victoria on March 31. The company is the one which was playing in New Orleans during the winter. There are about 150 people all told. Mr. Hammerstein will probably during the season give a performance of "La Juive" and also "William Tell."

Alice SOVEREIGN FOR ELMIRA FESTIVAL.—The contralto of the glorious voice has been engaged as solo alto for the Elmira Festival, May 15 and 16; the first evening in a miscellaneous concert, and the second devoted to a well-known work. Miss Sovereign has been re-engaged at Pilgrim Congregational Church, Brooklyn, her third year.

TENOR CHARLES FRANCIS HAYDN.—This young singer, a lyric tenor, comes from Chicago, having been abroad two years. He received many compliments on his singing recently before a critical audience, and substituted at Washington Avenue Baptist Church, Brooklyn, ten days ago, for tenor E. C. Towne.

CLIFFORD ALEXANDER WILEY.—This baritone sang at a concert given at All Souls' Church, Washington, D. C., last Thursday evening. A large audience enjoyed his singing. Mr. Wiley has been engaged to sing during August at Mt. Lake Park, Chautauqua.

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Boston Music Notes.



BOSTON, Mass., March 15, 1902.

MISS ADAH CAMPBELL HUSSEY is arranging for a performance of "Floriana" to be given at Chickering Hall, Tremont street, on the afternoon of March 20. "Floriana" is a selection of poems from Oliver Herford's "Overhead in a Garden," set to music for solo voices and piano, by Arthur Whiting, and this will be the first time it has been given in Boston. Miss Hussey in giving the work shows a progressive spirit in taking such a task upon herself, for the preparation, with all the attending details, make a formidable task. For the soloists there will be Mrs. Alice Bates Rice, Miss Hussey, Clarence Shirley, Arthur Beresford and Mrs. Jessie Downer Eaton.

The "Floriana" Quartet will sing on Monday, the 17th, at the dedication of the monument at Dorchester Heights.



Mme. Franklin-Salisbury's pupil, Miss Blanche Morrison, has been singing Josephine in "Pinafore" during the week at the Bijou Theatre. Next season Miss Morrison will be a regular member of this opera company.



The third morning musical by pupils of Madame Edwards took place at Steinert Hall, Saturday morning, March 8. Those taking part were as follows: Miss Cole, Miss Tewksbury, Miss Atkinson, Miss Clark, Mrs. Hale, Miss Thayer, Miss Matthews, Miss Hayes and Miss Field. Miss Adeline Raymond was the accompanist.

Carl Faehn's recital drew a large and enthusiastic audience to Steinert Hall on Tuesday evening. Introductory remarks by Mrs. Reinhold Faehn preceded the recital and were very interesting. The program was as follows:

Andante Grazioso Con Variazioni, A major.....Mozart (1756-1791)
Sonata, D minor, op. 31, No. 2.....Beethoven (1770-1827)
From op. 2.....Kirchner (1824)

Romanze, A minor.
Intermezzo, G major.
Allegro Giocoso, G major.
Melodie, B major.
Carneval Scene, D major.

Fantaisie, F minor, op. 49.....Chopin



Felix Fox will give a piano recital on the afternoon of Tuesday, April 15, in Steinert Hall.



Edwin Klahre's third piano recital of the season will be on Tuesday afternoon, March 18, in Steinert Hall.



Harold Bauer will return to Boston for one more recital in Steinert Hall, on Wednesday afternoon, March 19.



Massenet's "Promised Land" will be given by the Cecilia on April 8.



Monday afternoon, at 3 o'clock, Ernest Hutcheson, the Australian pianist, will give his first piano recital in Steinert Hall. He will play the following program: Chromatic Fantasia and Fugue, Bach; Sonata in F sharp minor, op. II, Schumann; Ballade in A flat, op. 47; Pre-

Iude in C minor, op. 28, No. 20; Mazurka, op. 33, No. 2; Nocturne in B, op. 62, No. 1; two Etudes, op. 25, No. 6, op. 25, No. 11, Chopin; Gavotte in D minor, op. 1, No. 4, d'Albert; Evening Song, op. 26, No. 4, Howard Brockway; Etude de Concert, op. 1, No. 1, Tausig.



A short time ago it was announced by the New England Conservatory of Music authorities that Eben D. Jordan had offered to provide a fine pipe organ for the auditorium of the new conservatory on Huntington avenue, leaving the selection of the organ to a committee consisting of George W. Chadwick, musical director of the Conservatory; Henry M. Dunham and J. Wallace Goodrich, of the organ department of the Conservatory. Mr. Jordan now comes forward with an additional subscription of \$50,000 for the building fund, which is required for the full completion of the structure. This generous and timely display of interest in the Conservatory and in the musical education of the youth of America will doubtless be met with immediate response from many other sources, and all the funds necessary will be forthcoming.



The program for the third Apollo concert of the current season named none but American composers for either club or soloists. For the club there were Arthur Thayer's "Heinz von Stein," H. W. Parker's "Valentine," "St. Botolph," by G. W. Chadwick; the old Scotch "Here's a Health to Ane I Lo'e Dear," transcribed for male voices and accompanied by Miss Lang; G. L. Osgood's "In Picardie," Mr. Foote's "Hiawatha's Departure," and some scenes from Professor Paine's music for "The Birds" of Aristophanes, which he brought out at Harvard in May, 1901, and which he now accompanied at the piano.

There were also groups of songs by MacDowell, Nevin, Chadwick, Mrs. Beach and Miss Lang. The vocalists for these, as also for the solos incidental to some of the choruses, were Messrs. Shirley, Hitchcock and Wilson.



Stephen Townsend, baritone, gives a song recital Tuesday evening, April 15, in Steinert Hall.



On account of the absence of the orchestra April 2 the Boston Singing Club concert has been postponed to April 9. The "Walpurgis Nacht" music will be sung, and Mozart's Requiem. H. G. Tucker, conductor.



On Wednesday night, March 19, the tenth evening in the faculty course at the New England Conservatory of Music, there will be a piano recital by Miss Anna M. Stovall and Carl Stasny, in Sleeper Hall.



At Jamaica Plain on March 26 "Enoch Arden," with the Strauss music, will be presented by George Riddle and B. J. Lang. This evening is in charge of Miss Helen Orvis, Forest Hills street, Jamaica Plain.



Edwin H. Lemare will return to this city for a single recital upon the grand organ in Symphony Hall on the evening of Wednesday, April 2. He will present an interesting program and display all the possibilities of the Symphony Hall organ.



Mme. Elsa von Grave-Jonas will give a piano recital in Steinert Hall on the afternoon of April 14.



The Handel and Haydn Society will sing Bach's Passion Music in Symphony Hall Good Friday evening, March 28. The society will have the assistance of Char-

lotte Maconda, Miss Stein, William Rieger, Willard Flint and Gwilym Miles. On Easter Sunday night, March 30, the society will bring the season to a close with Haydn's "The Creation."



Miss Minnie Gallagher will give a piano recital in Huntington Chambers Hall on Wednesday evening, March 19, under the auspices of the Faehn Pianoforte School. She will be assisted by ensemble classes.

BISELL PUPILS' CONCERT.

SEVEN of the advanced pupils of Marie Seymour Bisell collaborated in the giving of the regular monthly program at the Second Avenue Presbyterian Church, as follows: Misses Carrie Cooke, Anna Hurlburt, Gertrude Lloyd, Mary Stoughton, sopranos, and Elizabeth Elmer, Alice Sturtevant and Eileen Goggan, altos, Nellie Brewster reciting a poem and giving as encore "Mighty Lak' a Rose." Those in attendance on these monthly affairs unite in the belief that this last was the finest of the series. A semi-chorus, quartets, duets and solos comprised the musical doings of the evening. The complete program follows:

Rise Again, Glad Summer Sun.....	Leslie
Chorus.	
The Daisy's Secret.....	Barnes
Miss Eileen Goggan.	
Going to Market.....	Mollov
Miss Mary Stoughton.	
Recitation, Seein' Things at Night.....	Field
Miss Nellie Brewster.	
'Way Down Upon the Suwanee River.....	Foster
Misses Cooke, Stoughton, Sturtevant, Elmer.	
Poème d'Amour.....	Klein
Miss Gertrude Lloyd.	
Lullaby.....	Gilbert
Miss Elizabeth Elmer.	
Love's Dream After the Ball.....	Czibulka
Chorus.	
Jamie.....	
Anna Hurlburt.	
Love Abiding.....	Jordan
Miss Carrie Cooke.	
The Bloom Is on the Rye.....	Quartet.
At Parting.....	Neidlinger
Miss Cooke and Miss Elmer.	

Mrs. Fisk in California.

MRS. KATHARINE FISK, the distinguished contralto, now on a transcontinental recital tour arranged by her manager, Loudon G. Charlton, sang with the Symphony Orchestra at Los Angeles, Cal., Friday, March 7. Here is a clipping from the *Times*, of that city, which speaks for itself:

Mme. Katharine Fisk gave the immense audience present a very great treat. Her rendering of the "Samson et Dalila" aria, "Mon Coeur s'ouvre à ta Voix," was magnificent. Her voice is of tremendous volume, rich and brilliant in tone as a perfect cello. The quality, like the quality of mercy, is "not strained." It is even and pure from the lowest to the highest note of her phenomenal register. She is a dramatic singer and communicates her intensity to her hearers. As encore Madame Fisk sang a lullaby. Her enunciation is perfect, without any sacrifice of tone.

In the group of songs on the second half of the program Madame Fisk increased the enthusiasm occasioned by her first number. She sang "Oh, that We Two Were Maying," (E. Nevin) an octave lower than it is written. The richness of those vibrant, deep tones will long linger in the memory. She sang with simplicity and tenderness. "The Lass With the Delicate Air" (Dr. Arne) was delightfully sung. "Auf Wiedersehen" (Arthur Nevin) proved a dramatic climax to the group. Her selections served to show Madame Fisk's voice in all its phases. She seems to have three or four voices and to be complete mistress of each.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, March 13, 1902.

GLAD DAHL-RICH, the Chicago pianist, continues to win laurels. On the occasion of her appearance this season with the Chicago Orchestra at the Auditorium the local press united in praising her musically interpretations and brilliant playing. In fact, her achievement was the musical sensation of the week.

And now, in Canada, her success has been pronounced: Mrs. Dahl-Rich, of Chicago, gave a piano recital in the delightful Assembly Hall of the Temple Building last night under the auspices of the Women's Musical Club, of Toronto. The pianist proved a most admirable executant, and achieved her most laudable success in the Beethoven Variations in C minor, a beautiful number, full of the strength, significance and solace that lie in the music of the master. Mrs. Rich has a firm, authoritative touch and evokes the singing tone. She has intelligence enough, moreover, to develop the phases of the composition in their true proportion. A light suite by d'Albert, embracing allemande, gavotte and mazette, was excellently done. The Chopin numbers, which are nowadays indispensable on a pianistic program, were the Nocturne in D flat major and the Scherzo in B flat minor. Of the latter she gave an admirable rendering, replete with rhythmical expression.—Toronto Mail and Empire.

The Women's Musical Club have been doing excellent work for some time past in promoting the cause of high class chamber music. Their latest enterprise was the engagement of Mrs. Dahl-Rich, the Chicago pianist, who was heard in recital at the Temple Building on Monday evening last. The audience was select and fashionable. Mrs. Rich gave a very interesting program, and proved herself to be an accomplished musician and a brilliant executant. Numbers by Beethoven, Chopin, Liszt, Raff, Moszkowski, d'Albert, Oldberg and Grundahl were interpreted by her with catholicity of taste and a comprehensive range of appreciation.—Toronto Saturday Night.

This eloquent stanza is from George Ade's new opera, "The Sultan of Sulu."

Was Mr. Ade thinking of music critics and their attitude toward concert givers when he wrote it?

We want to assimilate, if we can,
The brother who is brown;
We love our dusky fellowman,
And we hate to hunt him down;
So when we perforate his frame,
We want him to be good.
We shoot at him to make him tame,
If he but understood.

The concert giver, whether vocalist or instrumentalist, always "does understand" beforehand.

Indeed, what he expects, desires, longs for, is "criticism."

But the next morning, when the newspaper comes, he forgets to understand. The "perforation" is too much for him.

How fortunate that criticisms do not appear an hour before the concerts which they describe!

For this, at least, artists may be thankful!



Since few musicians are able even to read Greek, it is surprising to learn that Mrs. Rose Wells, one of the busiest and most successful piano teachers in the Fine Arts Building, was not long ago an instructor in Greek at a prominent American university. Moszkowski recognized Mrs. Wells' musical talents and persuaded her to devote her time exclusively to music.



Gustave Frohman was an interested spectator at the performance of the Chicago Musical College School of Acting on Tuesday evening of last week at the Studebaker Hall, Fine Arts Building. He is said to be negotiating with several of Hart Conway's pupils with the idea of engaging them professionally.



Miss Caroline Louise Willard, the Chicago pianist whose picture graced THE MUSICAL COURIER's columns last week, has been requested to play at the State Music Teachers' Convention at Joliet, Ill., in June. Miss Willard has accepted the invitation.



Fritz Kreisler and Jean Gérard gave a brilliant program at the Music Hall, Fine Arts Building, last Sunday evening, March 9. The audience was small, but appreciative and enthusiastic.



Paderewski's recitals at the Auditorium on March 19 and 22 doubtless will rival each other in popularity.



It is said that Henry W. Savage expended \$25,000 in preparing to present George Ade's "Sultan of Sulu" at the Studebaker Hall, Fine Arts Building, this week.

A complete surprise to the audience was the singing of Mrs. Maude Lindon Wells, who interpreted the soprano part of Rossini's "Stabat Mater," with the finish of an experienced artist, during the vesper service given by the regular choir at Plymouth Congregational Church on March 9. Mrs. Wells, who comes from La Crosse, Wis., is a comparatively new addition to the profession, having begun her vocal studies little less than two years ago with Mrs. Hess-Burr, her only teacher. Great things are predicted for Mrs. Wells, of whom Mrs. Hess-Burr may justly be proud. Naturally Mrs. Burr is deeply interested in Mrs. Wells' welfare and progress, and is doing all that is possible for the advancement of her brilliant pupil.



This year the Chicago Auditorium Conservatory's Summer School offers special advantages. Owing to the widely divergent ideas of teacher-pupils and the variety of courses which have been pursued by them in their studies, the management has decided to abandon the old method of conducting "summer classes," but will instead keep all departments open throughout the summer for private instruction at a sufficiently reduced rate. This will allow pupils to take a larger number of lessons, and make the greatest possible advancement in the particular branch they desire to follow. All the leading instructors will be retained, and special attention will be given to normal work, as well as to the requirements of regular students.

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Valse	Antipow
Sohnsucht	Rubinstein
Sch ich deine zarten Füsschen au.	Mrs. Florence Van Patten Sweeney.
Etude	Wihtol
Marionettes	Stcherbatcheff
.....	Miss Olga Schmidt.
The Dream	Rubinstein
With Thee Illuminia.	Miss Florence Van Patten Sweeney.
Grand Pas Espagnol	Glazounow
Polka
.....	Mrs. Olga Schmidt.
Verhaltenes Weh	César Cui
Waisenlied	Glinka
Nur wer die Sohnus kennt	Tschaikowski
.....	Mrs. Van Patten Sweeney.

The piano numbers proved to be exceptionally interesting, and it is believed that on this occasion they were heard for the first time in America. Refinement, beauty of touch and tone and much versatility of interpretation characterized their performance. Mrs. Watson has made the study of Russian music a specialty for many years; in fact, by eminent authorities she is considered a pioneer of Russian music in America. In Russia her efforts on behalf of the music of that country are well known. She receives direct from the publishers all the latest novelties, and her pupils naturally reap the benefit of this constant advantage.

Miss Schmidt was accorded hearty encores, to which she graciously responded.

Mrs. Florence van Patten Sweeney sang the vocal selections very artistically.



Miss Rose Nusbaum and Miss Annetta Pangborn, first sopranos respectively of the Lyric Ladies' Quartet and

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Euterpean Ladies' Quartet, have returned from very successful concert tours. They will resume their studies with Mr. Willett, under whose guidance they have been since that instructor came to Chicago.



The repertory for the fortnight of grand opera at the Auditorium beginning March 31, will include "Lohengrin," "Tannhäuser," and the "Ring of the Nibelung," Paderewski's "Manru," Puccini's "Tosca," Verdi's "Aida" and "Otello," Massenet's "Le Cid," Mozart's "Magic Flute" and "Figaro," Bizet's "Carmen," Gounod's "Faust," Meyerbeer's "Huguenots," Donizetti's "Daughter of the Regiment," Mascagni's "Cavalleria," and Leoncavallo's "Pagliacci." It is possible that there will be also a Sunday concert.



Under the direction of Mr. Wrightson, David Bispham will be heard in a recital at Studebaker Hall, Fine Arts Building, on Easter Sunday afternoon.



Harrison M. Wild, the eminent organist, instructor and conductor, is to be congratulated upon the admirable singing of the Mendelssohn Club at its concert in the Studebaker Hall, Fine Arts Building, on Thursday evening, March 6. The club's numbers included Brahms' Rhapsody (op. 53); "The Signal Resounds," Dudley Buck; Houseley's "King Death" and Buehren's arrangement of Schumann's "Traumerei."

MABELLE CRAWFORD.

The remarkable popularity of Mabelle Crawford, the contralto, has forcibly been demonstrated this season in the West, where she has filled leading oratorio, concert and recital engagements, in addition to holding an important and lucrative church position in Chicago. At the Mendelssohn Club's concert in Studebaker Hall, Fine Arts Building, on March 6, Miss Crawford sang several numbers and was seven times recalled.



Marie Schumann, the violinist who recently came to Chicago, already has been heard at a number of important local events, including the Mendelssohn Club's last concert. Miss Schumann is a young artist who displays considerable ability and schooling. It is to be hoped that under the direction of Charles R. Baker she may be successful in securing engagements.



Helen Buckley, soprano; Annie Rommeiss-Thacker, contralto; Eleanor Scheib, pianist; Vernon d'Arnalle, baritone, and Nellie Skelton-DePue, accompanist, were the well-known artists who contributed a varied program at the last Summy ballad concert on Thursday afternoon, March 6, in Music Hall, Fine Arts Building. Composers represented included Mrs. Regina Watson, Louis Campbell Tipton and Emil Liebling.

HELEN BUCKLEY.

Following a brilliant array of winter engagements, important musical event will claim the eminent soprano Helen Buckley this spring. Miss Buckley's most recent appearance in Chicago, at the Summy ballad concert of March 6, was a great success. She sang "Outre Mer,"

Rossette G. Cole; "This Little Maid of Mine," Louise M. Ayres; "Why Beate So, O Heart," Tosti; "A Message to Phyllis," Florence Gilbert; "Adieux de L'Hotesse Arabe," Bizet; "Bonjour, Suzon," Lacome, and "Heavenly Love," Gounod, the latter being a duet with Mrs. Thacker. Miss Buckley was in excellent voice, and many beautiful floral tributes were presented to her.

MARCH 15, 1902.

William H. Sherwood will inaugurate his fourteenth season at the Chautauqua (N. Y.) Assembly on July 5, and will remain there six weeks. His time at the summer school is being rapidly filled.



"Chetmore" writes: On Wednesday and Thursday of this week George Grossmith, the English entertainer, satisfied Chicago audiences of his claim to the unique position which he has in England.

He is most clever and original, and unlike many comedians he is always refined.

His knowledge of piano playing is sufficient to enable him to illustrate his stories on that instrument.

AUGUSTA COTTLOW IN THE WEST.

Augusta Cottlow, the brilliant young pianist, has been filling a number of Chicago engagements during the past



AUGUSTA COTTLOW.

week. Last Saturday evening, March 8, Miss Cottlow, Fritz Kreisler and Jean Gérard gave a recital at the Standard Club, in Chicago, and presented a program which included Rubinstein's Trio in B major, op. 52; Mazourka in B minor, Chopin; "Marche Militaire," Schubert-Tausig; "Ecossaise," Beethoven-Busoni; Etude in D flat major, Liszt, and Polonaise in E major, Liszt. On Thursday afternoon, March 13, Miss Cottlow played at the residence of Dr. Harper, president of the University, and on Friday at the Dewey School. Owing to an engagement at Bloomington, Ill., on March 17, the pianist was unable to accept the Quadrangle Club's invitation to play for them this sea-

son. This appearance, therefore, must be deferred until next year.

From Bloomington Miss Cottlow will proceed to St. Louis, whither she will return to give a recital at the Assembly Hall, Fine Arts Building, on the afternoon of March 22, for the benefit of the Woman's Hospital. This event is under the patronage of Mrs. E. E. Ayer, Mrs. W. J. Chalmers, Mrs. C. R. Crane, Mrs. Martin Ryerson, Mrs. H. G. Selfridge, Mrs. W. J. Strong, Mrs. C. H. Wacker, Mrs. Milward Adams, Mrs. C. H. Conover, Mrs. W. P. Cowan, Mrs. E. W. Gillett and Mrs. J. L. Loose, and Mrs. Burton Hanson, reader, will assist.

Miss Cottlow is engaged to play with the Boston Symphony Orchestra on March 27 and 29.

Chicago may well be glad to claim this accomplished daughter.



An explanatory piano recital, in reference to Chopin's music, will be given in the Lecture Hall, Fine Arts Building, on Tuesday morning, March 25, at 11 o'clock, by Miss Lucie Burnett, of Los Angeles, Cal., who is in attendance at the Sherwood School. Miss Burnett has delved into Chopin lore, and has given careful study to the preparation of such programs as she will present at this recital.



William A. Willett, baritone, of the Chicago Auditorium Conservatory, has gone East for a short concert tour. He appears in Cleveland and Toledo, Ohio, for the third time this season, which certainly speaks well for his popularity in that part of the country.

CHARLES R. BAKER'S ANNOUNCEMENTS.

Bruno Steindel, cellist, will be the soloist with the Madrigal Club, Memphis, Tenn., on May 5.

Mabelle Crawford, contralto; Marie Schumann, violinist; Clara Murray, harpist, and Mabel Geneva Sharp, soprano, will give several programs of music at DeKalb, Ill., during the first week in May.

Miss Sharp will sing at Music Hall, Fine Arts Building, on April 30, when a dramatic recital, introducing Rosamond Gay, will be given.

Clara Murray, harpist, goes to Wausau, Wis., on April 2, for a recital.



The next regular recital by the Sherwood students will take place on Friday morning, April 25, at Lecture Hall, Fine Arts Building. An attractive program will be arranged.



Mrs. Birdice Blye Richardson has been engaged to give piano recitals before the Indiana and Missouri Music Teachers' Associations in June.



That "The Sultan of Sulu," a new opera which is being produced at the Studebaker Hall, Fine Arts Building, this week, will achieve the success of its predecessor, "King Dodo," is doubtful, but that it already has succeeded in making many friends is certain. The words of this musical satire are by George Ade, and the music is from the pen of Alfred G. Wathall. While several of the dramatic situations are decidedly clever others are tedious. George A. Beane and Gertrude Quinlan are included in the cast. The music is sometimes pretty, but never startlingly



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original. Mr. Savage has staged the production sumptuously, and the "first night" performance on March 11 was a fashionable event.

RECITAL AT THE AMERICAN VIOLIN SCHOOL.

Excellent and painstaking work is being accomplished at the American Violin School, Kimball Hall, of which Joseph Vilim is the able director.

The above was very evident last week at Kimball Hall, where the following extensive program gave much pleasure to an essentially musical and numerous audience on the evening of March 6:

Fantaisie for four violins.....Fritz Stang
Melvin Martinson, Herbert Vilim, Arthur Ahern and Charles Mixer.

At the piano, Mark Vilim.

Violin solo, Legende.....Wieniawski
Richard Vilim.

At the piano, Cyril Graham.

Violin Quartet, Fête Champêtre (Country Carnival).....C. A. Allen
Gertrude Phelps, Hermine Kacin, Eugenia Brandt, Mabel Brown.
Violin solo, Romance and à la Zingara.....Wieniawski
Winifred Townsend.

At the piano, Maude Wilson.

Concerto for three violins.....Antonio Vivaldi
Winifred Townsend, Edna Crum and Jane L. Pinder.

At the piano, Cyril Graham.

Symphony, B minor (unfinished).....Schubert
Joseph Vilim Orchestral Club.

Violin solo, Zigeunerweisen.....Sarasate
Miss Edna Crum and orchestra.

Vocal, Inflammatus, from Stabat Mater.....Rossini
Mrs. Lillian Ballagh, with orchestra and quartet.

Woodland Whispers.....Cibulka
Orchestra.



A large and appreciative audience attended the concert given by Mme. Dove Boetti's vocal pupils at Handel Hall on the evening of March 6. An Italian orchestra assisted.



Enthusiasm has greeted Kubelik's playing at the Auditorium this week. His recital there this afternoon includes compositions by Spohr, Grieg, Paganini and Wieniawski, with Rudolph Friml at the piano.



An educational event of much interest was the creditable recital recently given by pupils in Mrs. Murdough's department at the American Conservatory, Kimball Hall. Mrs. Murdough is an exceptionally able instructor.



The popularity of George Hamlin's Sunday afternoon concerts at the Grand Opera House is noteworthy. Artistic programs are presented by Mr. Hamlin and his associates at these events, which occur weekly.



Arrangements have been made by Louis Francis Brown for another recital to be given in the Music Hall, Fine Arts Building, by George Grossmith, next Monday evening, March 17.



At the Chicago Musical College a concert will be given by Karl Cochems and Alma Cole Youlin on Tuesday evening, March 18.

ITS INESTIMABLE VALUE.

The inestimable value of music is at last being recognized in various parts of the country.

After giving the alarm a young lady in Illinois played the piano the other day to mislead burglars.

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A FAMOUS NAME.

The name of Zeisler, which is famous in the musical world, has been brought into special prominence in legal circles this week owing to the interesting fact that Sigmund Zeisler, husband of Madame Bloomfield-Zeisler, the great Chicago pianist, finished delivering in Pennsylvania on Thursday, March 13, an important 300,000 word speech, which was so long that it "broke the record" in that State.

In reference to this matter to-day's Chicago Tribune draws journalistic and literary comparisons:

Persons who have never listened to such a long speech can get an idea of it by remembering there are 773,746 words in the Bible. Mr. Zeisler's speech, therefore, was about as tiresome to the Judge who heard the case as it would be for a Bible scholar to be compelled to hear the Bible read half way through at four sittings. There are about 120,000 words in the average popular book, but Mr. Zeisler's speech hardly can be compared with a popular book, as it was on a dry, technical subject. "David Harum," for instance, contains 112,000 words. Few persons would care to hear "David Harum" read through at a sitting, but the Wilkesbarre judge had to listen to a speech about a coal land lease almost three times as long.

It is figured out that if Mr. Zeisler's speech were set in type of this size it would fill about 214 columns, or thirty pages of the Tribune. If the lines—one column wide—were set end to end they would form a line one and one-half miles long.

And how many bars of music, I wonder, would such a speech represent?

CONCERNING USELESS DISCUSSIONS.

To-day's leading Chicago dailies are giving front page and editorial space to the question: Does jealousy exist between Paderewski and Kubelik in reference to box office receipts?

In the first place, who cares?

And secondly, since the lives of present day readers are limited in duration, it is a pity that the daily press of the twentieth century is unable to confine lengthy discussions to more useful topics.

MAY HAMILTON.

FROM ST. LOUIS.

WE have received the following letter from St. Louis:
Editors The Musical Courier:

When a correspondent for THE MUSICAL COURIER wanders so far from facts as does Mrs. Apel-Emery it is well to correct her errors. In the March 5 number, Mrs. Emery, in speaking of the "Francis Roger" Schubert and Schumann recital before the Morning Choral Club of St. Louis, remarks that this recital was given by "James S. Blair," and that "Mr. Krugel prefaced each series, etc." Now, as a matter of fact, there is no such name as James S. Blair connected with the club, as it is a club entirely of women, with Mrs. James Lawrence Blair as its president, and the "Mr. Krugel" happens to be "Ernest Kroeger," well known to your readers as St. Louis' most conspicuous pianist and composer. Mr. Kroeger is also conductor of the Morning Choral Club. It seems difficult to believe that these errors could have been typographical ones.

Yours truly,

APOLLINE M. BLAIR.

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CINCINNATI, March 15, 1902.

ERNEST WILBUR HALE, of the College of Music Faculty, gave a recital of extraordinary interest in the Odeon on Monday evening, March 10. He was assisted by Miss Kathryn Gibbons, soprano, in the following program:

Prelude and Fugue, C minor.....	Bach
Andante, E major.....	Beethoven
Friihlingsglaube.....	Schubert
O Let Night Speak of Me.....	Chadwick
Nocturne, op. 27, No. 2.....	Chopin
Preludes in B major, G major and C minor.....	Chopin
Waltz, E minor.....	Chopin
Twilight.....	Nevin
Why So Pale Are the Roses?.....	Tschaikowsky
Sarabande.....	Rameau-MacDowell
Troika.....	Tschaikowsky
Spanish Dance, op. 21.....	Moszkowski
Etude de Concert.....	Liszt

Mr. Hale was heard at his best. Those who have been watching the career of this young pianist must have been surprised at the maturity and finish he has developed in his style of playing—quite as much as at the individuality which he has acquired. The poetic side of his nature is in the ascendant, and his technical development is keeping abreast of it. He gave the Bach Prelude and Fugue a reading that was clear in its rhythmical phrasing and accent, and convincing in its scholarly thought. But it was in the beautiful Andante of Beethoven that his artistic proportions were best displayed. It was a deep, thoughtful reading—one that impressed the fact that Mr. Hale is a student of Beethoven. The melody was held with a delightful repose. In the Chopin numbers he was strikingly felicitous—playing the Nocturne with a delicacy and poetic feeling that was not exaggerated by any sentimentality. The miscellaneous numbers were exceedingly interesting—those by Tschaikowsky and Moszkowski not being often given on the concert stage. Mr. Hale is making astounding progress as an artist, and with his youth and poetic temperament he ought not be in doubt that his future lies in a concert career.

Miss Gibbons is a product of the teaching of W. S. Sterling, dean of the faculty of the College of Music, and her present attainments promise a bright future. She has a pure soprano voice, capable of dramatic expression and of a very decided musical quality. There is encouragement for such a voice, and under Mr. Sterling's direction she will achieve the best results. Her singing of the Tschaikowsky number, "Why So Pale Are the Roses?" showed a decided poetic vein.

April 1 is the date set for the first performance of the "Merry Wives of Windsor," Nicolai's tuneful opera, to be presented by the College of Music Opera School, under the direction of Frank van der Stucken. Rehearsals have been held regularly, two each week, and these will be in-

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creased until the time of the performance. The principals are now thoroughly versed in their respective parts, and Mr. van der Stucken, who has been working assiduously with both principals and chorus, anticipates an excellent rendition of the work, and consequently it should reflect credit upon him for his untiring efforts. Some of the attractive features will be a mixed chorus of seventy-five voices, and a ballet of twenty school children which Miss Zumstein is drilling, and who are to represent the fairies in the last act. The cast includes some of the best talent in the college, and is as follows: Sir John Falstaff, Edward Hartmann; Slender, M. C. de Bruin; Fenton, J. Wesley Hubbell; Ford, George Baer; Page, Carl Gantvoort; Doctor Caius, William Ramsey; Bardolph, Joseph Deinz; Mrs. Ford, Therese Abraham; Mrs. Page, Elsie Louise Bernard; Anne Page, Kathryn Gibbons. The music was imported from Europe, and a special translation made here by J. A. Homan. The opera contains three acts and seven scenes, and will undoubtedly be the most elaborate operatic production ever staged by the college forces. The music is particularly tuneful, and on the whole the presentation of this opera should incite active interest in musical circles, and may be considered one of the most notable local events of the season.



Instead of the regular students' recital next Saturday afternoon Dr. Elsenheimer and the members of the Marion String Quartet will give an instructive recital in the Lyceum. Some introductory remarks will be made by Dr. Elsenheimer on the great composers of chamber music. This recital will be given for students of the College of Music exclusively.



Students of music, especially those who attended the lectures on the "History of Music" delivered by A. J. Gantvoort, will regret to learn that only three more lectures in the present course remain to be given. The subject of tomorrow's lecture will be "The Early Romantic School," and will be held in the Lyceum at the usual hour, 1:30 p. m.



Edmund A. Jahn has a number of concert engagements which will keep him busy. His first will be at Dayton, Ohio, where he is to sing a part in Gounod's "Redemption," to be given by the Philharmonic Society. The following day he gives a song recital in Ripley, Ohio, and a few days later he goes to Piqua, Ohio, where in connection with the Cincinnati Symphony Orchestra he will sing the role of Samson in the concert to be given there.



The next rehearsal of the Cincinnati Choral Union will be held in the College of Music Lyceum at the usual hour on Thursday, under Dr. Elsenheimer's direction.



The following will be the program of the Bach piano recital by advanced pupils of Signor Albino Gorno next Wednesday evening in the Odeon:

Piano, Sonatas, op. 14, No. 1.....	Beethoven
Dora Dieckmann.	
Recitation, A Second Trial.....	Sarah Kellogg
Bertha M. Topp.	
Voice— I Heard the Voice of Jesus Say.....	Bartlett
Vivene Ourore.....	L. A.
Clara Cahn.	

Violin—	
Berceuse	Godard
Serenade	Pierne
Frederick Hammer.	
Recitation, Mandalay.....	Kipling
Voice—	
The Lotus Flower.....	Schumann
I Am in Her Boudoir, from Mignon.....	A. Thomas
Clara Cahn.	

Bertha M. Topp.

Kipling

Schumann

A. Thomas

Clara Cahn.

A concert will be given at Aeolian Hall, March 21, by Mrs. Hardeman Dulaney, pianist, of Covington, in which she will be assisted by Miss Virginia Gottlieb, contralto.



J. Stuyvesant Kinslow, baritone, a pupil of Zilpha Barnes Wood, gave a recital on Wednesday evening, March 12, in the Aeolian Hall. There are few voices that possess so uniformly a musical quality, with such an even register and extensive a range. The best part of the voice, too, is that it is sympathetic and that it enters fully into the spirit of the interpretation. The program embraced a varied selection, proving an extraordinary versatility on the part of Mr. Kinslow. He sang "The Two Grenadiers," by Schumann, with noble breadth and dignity. Very characteristic and full of feeling was his singing of "The Messiah," by Foerster. "The Song of the Sword," by Leighter, was sung with dramatic expression, and the Schubert group with much pathos. There was a miscellaneous collection, and the program closed with the Toreador Song. Mr. Kinslow was assisted by Miss Emma Mae Crapsey in a series of interesting readings.



Paderewski delighted a great audience in Music Hall on Thursday afternoon, March 13. The sustaining power of Paderewski in a uniform poetic expression, through the most astonishing difficulties of arpeggio runs, scales and chords, proves such a marvelous virtuosity that all other criterions of mere physical power in others must give way to his superior claim.



Oscar Ehrgott has been engaged to sing in "The Creation" and "The Messiah" at the Chattanooga Festival this spring and to give a song festival as well. On April 2 he will sing "In a Persian Garden" at Aeolian Hall.



Georg Krueger, of the Conservatory of Music faculty, gave two concerts in Savannah, Ga., March 14 and 15.



One of the most interesting concerts lately given, from an intellectual and educational point of view, was that presented Friday evening of last week at Linton Hall for the members of the Cincinnati Training School and their friends. Miss Ewing made the explanatory remarks and Miss Emma L. Roeder played the musical illustrations. The program was an illustration of the development of music from the earliest times to the present. To show the novelty of the numbers it is but necessary to give some of the composers represented: Claudio Merulo, 1532; Girolamo Frescobaldi, 1583; Francois Couperin, 1688; Domenico Scarlatti, 1683; Jean Philippe Rameau, George Frederick Handel and Bach. This closed the classic period, and then the romantic and modern period was illustrated from eight of the best known composers' works. Miss Roeder is an accomplished pianist and a thoughtful musician, so that the concert was of the highest type and thoroughly enjoyable.

Mrs. Alma Roth Ribolla took part in the exercises of Woodward High School's celebration of founders' day. Mrs. Ribolla has but recently returned from a five years' course of study abroad.



The many friends of Mrs. Margaret McAlpin will be pleased, although not surprised, to learn of her successful appearance in an operatic concert given at the Waldorf-Astoria, in New York. She sang in a duo with Signor Paolo, of the Paris Grand Opéra. Afterward she sang a selection from "Tannhäuser" and Boito's "Mephistopheles," and was recalled four times. Mrs. McAlpin will give a concert in Music Hall some time in April.



A faculty concert, under the auspices of the Auditorium School of Music, will be given Wednesday evening, March 19. Those who will take part are Miss Laura Weiler, soprano; Miss Nettie K. Oppenheimer, reader; Sidney Durst, pianist, and Henry Froehlich, violinist. Among the numbers to be given are Liszt's "Loreley," for soprano; the G major Sonata, for violin and piano, and the Rheinberger Sonata in E flat major. Miss Oppenheimer will read Thomas Bailey Aldrich's "Judith." Two very little people will give a recital in the near future, also. Miss Viola Walter, pianist, only twelve years of age, is the principal performer, and she will be assisted by Miss Helen Stern, a reader, who is just eleven.



Arthur J. H. Barbour, of the Conservatory of Music faculty, outside of his other professional engagements, is being kept busy giving inaugural organ concerts. He goes to Danville, Ky.; Ashland, Ky.; Middletown, Ohio, and other places.

J. A. HOMAN.

Jeannette Robinson Murphy's Musical Lecture.

THIS lecture on "African Music and Voodooism in America" attracted to Carnegie Lyceum last Monday a good sized audience, handsomely gowned women chiefly, showing how interested this class is in Mrs. Murphy's specialty. Slave songs, folklore, &c., were sung, the songs, with many others appearing in her new book, "African Music in America." Crooning lullabies, kindergarten songs, a song in African tongue, a churn song, and others, all interested and amused the audience greatly, so that it took but little effort on the part of this talented woman to get her hearers to unite in a chorus, singing "I Done Gone Done Wot Yu' Tole Me to Do," repeating both verses and singing by ear after her. The audience enjoyed it, too, and it would take but little to turn a Murphy audience into a singing school, with this magnetic woman at the head. In part second the homespun frock and bandana headdress were worn, emphasizing the change from the handsome silk gown of part one. The afternoon was much enjoyed, and Mrs. Murphy is to be congratulated on having so systematically developed the negro lied on these lines, giving an hour of information and humor unique in this field. Miss Maud Boone, a talented young Southern woman, played piano accompaniments.

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Chanson d'Amour. Song—	Miss Wood.....	Rossini Club, Portland, Me.
Canzonetta (MS., first time). Song—	Miss Gertrude Edmonds.....	Boston, Mass.
The Thrush—	Miss Gertrude Edmonds.....	Boston, Mass.
Good Morning (MS., first time). Song—	Miss Gertrude Edmonds.....	Boston, Mass.
Good Night (MS., first time). Song—	Miss Gertrude Edmonds.....	Boston, Mass.
Dearie. Song—	Miss Gertrude Edmonds.....	Boston, Mass.
Ariette. Song—	Miss Gertrude Edmonds.....	Boston, Mass.
Come, ah, Come! (MS., first time). Song—	Miss Gertrude Edmonds.....	Boston, Mass.
The Years at the Spring. Song—	Miss Gertrude Edmonds.....	Boston, Mass.
La Captive. Violin and piano—	Miss Olive Mead.....	Boston, Mass.
Berceuse. Violin and piano—	Miss Olive Mead.....	Boston, Mass.
Mazurka. Violin and piano—	Miss Olive Mead.....	Boston, Mass.
Ballade in D flat. Piano—	Mrs. H. H. A. Beach.....	Brooklyn, N. Y.
Transcription of Richard Strauss' Serenade for Piano—	Mrs. H. H. A. Beach.....	Brooklyn, N. Y.
Spring. Song—	Clarence B. Shirley.....	Boston, Mass.
Exaltation. Song—	Mme. Isidore Martinez.....	Providence, R. I.
The Bluebell, from Flower Songs (women's voices)—	Lynn Woman's Club.....	Lynn, Mass.
Ecclesi. Song—	Mrs. Pillsbury.....	Lynn Woman's Club, Lynn, Mass.
Three Flower Songs. Part songs (women's voices)—	Klio Association.....	Chicago, Ill.
Over Hill, Over Dale. Part songs (women's voices)—	Klio Association.....	Chicago, Ill.
Oh, Were My Love Yon Lilac. Song—	Klio Association.....	Chicago, Ill.
Far Awa'. Song—	Klio Association.....	Chicago, Ill.
Ah, Love But a Day. Song—	Klio Association.....	Chicago, Ill.
Fairy Lullaby. Song—	Klio Association.....	Chicago, Ill.
Bal Masque. Piano—	Klio Association.....	Chicago, Ill.
Summer Dreams. Piano duets—	Klio Association.....	Chicago, Ill.

George W. Chadwick.

I Said to the Wind. Song—	Miss Dalton.....	Chickering Hall, Boston, Mass.
Were I a Prince Egyptian. Song—	Vernon d'Arnall.....	Chicago, Ill.
O Let Night Speak. Song—	Miss Margaret Goetz.....	Brooklyn, N. Y.
Allah. Song—	Mrs. Clark.....	Rossini Club, Portland, Me.
Nocturne. Song—	Mrs. Clark.....	Rossini Club, Portland, Me.

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Miss Julia Agnes O'Connor.....	Buffalo, N. Y.
I'm Wearin' Aw' Song—	
Thomas Stockham Baker.....	Baltimore, Md.
Love Me if I Live. Song—	
Thomas Stockham Baker.....	Baltimore, Md.
I'm Wearin' Aw' Song—	
A. Griffin Hughes.....	Lakewood, N. J.
The Eden Rose. Song—	
Miss Margaret Goetz.....	Brooklyn, N. Y.
The Farewell of Hiawatha. (Cantata for men's voices)—	
Apollo Club.....	Boston, Mass.
Song from the Persian. Vocal duet—	
Misses Laura Eaton and Marcia West...Chickering Hall, Boston	
Come Live With Me. Vocal duet—	
Misses Laura Eaton and Marcia West...Chickering Hall, Boston	
Melody. Violin solo—	
Arthur Melvin Taylor.....	Brooklyn, N. Y.

Henry K. Hadley.

Egyptian War Song—	Harry Parmelee.....	Chickering Hall, Boston, Mass.
The Butterfly Is in Love With the Rose. Song—	Miss Jennie Dutton.....	New York city
J. H. Hahn.		
Concert Polonaise. Piano—	Miss Myrtle Lennox.....	Detroit, Mich.
Margaret Ruthven Lang.		

An Irish Love Song—	Thomas Stockham Baker.....	Baltimore, Md.
Here's a Health to One I Lo'e Dear (men's voices)—	Apollo Club.....	Boston, Mass.
Summer Noon. Song—	Mrs. Samuel Richards Gaines.....	Detroit, Mich.
Frank Lynes.		

The Fisher Maiden. Song—	Mrs. Hugh MacKenzie.....	Truro, N. S.
Arthur Curtis.....	Revere, Mass.	
Ah, Now to Seve. Song—	Hirwen Jones.....	Truro, N. S.
Edward MacDowell.		

Woodland Sketches. Piano—	Miss Myrtle Dungan.....	Indianapolis, Ind.
Described. Song—	Miss Margaret Goetz.....	Brooklyn, N. Y.
Thy Beaming Eyes. Song—	William M. Dudley.....	Mobile, Ala.
Millard Bowdoin.....	Portland, Me.	
Mrs. Stewart B. Sabin.....	Rochester, N. Y.	
To a Wild Rose, from Woodland Sketches—	The Boston Instrumental Club.....	Boston, Mass.
John W. Metcalf.		

A Keepsake. Song—	Miss Ruby Caroline Brownell.....	Detroit, Mich.
Edna Rosalind Park.		
A Memory. Song—	A. Griffin Hughes.....	Lakewood, N. J.
Miss Ruby Caroline Brownell.....	Detroit, Mich.	
Horatio W. Parker.		

Orsames' Song—	Miss Margaret Goetz.....	Brooklyn, N. Y.
James H. Rogers.		
The Moon Shines Pale. Song—	Miss Ruby Caroline Brownell.....	Detroit, Mich.
Charles P. Scott.		
Only a Ribbon. Song—	W. E. Dixey.....	Malden, Mass.
William R. Spence.		

Awake, Ye Sons. Song—	Miss M. E. Sundborg.....	Somerville, Mass.
Edgar Thorn.		
Forgotten Fairy Tales. Piano—	Miss Ruby Temple.....	Indianapolis, Ind.
W. C. E. Seebodeck.		
Springtime and Love, from Seven Elizabethan Songs—	Miss Rita Lorton Schmidt.....	Chicago, Ill.

Cherry Ripe, from Seven Elizabethan Songs—	Boston, Mass.
To Phyllis, from Seven Elizabethan Songs—	Chicago, Ill.
Miss Rita Lorton Schmidt.....	Chicago, Ill.
The Passionate Shepherd to His Love, from Seven Elizabethan Songs—	Chicago, Ill.
Miss Rita Lorton Schmidt.....	Chicago, Ill.

F. X. Arens.

THROUGH his People's Symphony Concerts F. X. Arens has with one bound become a factor in the musical life of New York. His thorough musicianship on the one hand and his fine sense for tonal quality on the other, made manifest at his conducting of these concerts, have long since been known to his vocal pupils. Hence the pupils sing not only with good tonal quality, but with that portrayal of the minor contents of a song or aria without which there can be no style. This was again demonstrated by the singing of Richard Byron Overstreet, bass-baritone, who, together with Miss Louise B. Voigt, recently appeared at a concert given by the Buffalo Orpheus, John Lund director. Here are some press comments:

The other soloist was Richard Byron Overstreet, bass-baritone, of New York, also a stranger to Buffalo. He was heard in the aria from "The Queen of Sheba," "She Alone Charmeth My Sadness," and in a group of songs. He sings with excellent enunciation and conscientious care as to phrasing. He was encored after his second number, and responded to the encore.—Buffalo Express.

Mr. Overstreet, the bass, sang an air from "The Queen of Sheba," an old English ballad, a song by Holländer, "Vulcan's Song," Gounod, and for encore an Allitsen balla. Mr. Overstreet's voice is of fine range, extending from the low E to at least the second octave above. In quality it is mellow; he sings in tune, carefully and with clear enunciation.—Buffalo Evening News.

These criticisms were further strengthened by the verdict of our Buffalo correspondent, Edward Nell, whose fine vocal training and artistic singing were referred to by our Indianapolis correspondent, is also one of Mr. Arens' successful pupils, not only in singing but also in the art of voice training. He has one of the largest classes ever known to Indianapolis.

William Bauer, a Pupil of Mme. de Wienzkowska.

MADAME DE WIENZKOWSKA, directress of the Leschetizky School of Piano Playing at Carnegie Hall, has the great satisfaction of seeing and hearing of her pupils' successful appearances at public concerts in different sections of the country. William Bauer, a professional pupil who is to tour with Leonora Jackson, is received everywhere with manifestations of pleasure. He is a good artist, and his playing shows the results of the broad musical training for which Madame de Wienzkowska is noted in Europe as well as in this country. Elsewhere in this number of THE MUSICAL COURIER will be found a report of Miss Ida Mampel's playing at the concert given in Boston by the Misses Preston. Miss Mampel is only twelve years old, and Madame de Wienzkowska regards her as one of her most promising pupils.

A HAYES PUPIL.—Riley Elmer Phillips, Jr., the baritone, who is a pupil of J. Jerome Hayes, has been engaged to sing a song cycle at the Connecticut M. T. A. convention, which will be held in New Haven in May.

Another pupil of Mr. Hayes who is making rapid progress is Miss Jepson. Miss Jepson has a beautiful voice and easily sings in E flat above high C.

A recent concert engagement in Stroudsburg, Pa., was spoken of as follows:

Miss Jepson, the New York soprano, delighted her hearers. She has a voice of much sweetness and takes the highest notes with ease, every word she utters being clear and distinct. The lady was particularly clever in the solo, "Give Ear, O Shepherd." The quartet, "Come Hearts that Are Weary," was finely done.—Stroudsburg News.

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ELEANOR CLEAVER.

MME. ELEANOR CLEAVER, who made her reappearance in this country at a song recital in Mendelssohn Hall last Wednesday night, and which is criticised elsewhere in this issue, was born at Detroit, Mich. At an early age she showed marked musical ability, and held important church positions until she forsook her native town to seek the broader field and superior advantages of a New York career. In the metropolis Mme. Cleaver won recognition, and occupied for two years a position in the choir of Dr. Van Dyke's church (known as the Brick Church)—a striking tribute to her musical ability, and giving her the right to claim a reckoning with the best vocalists of the day. Mme. Cleaver soon after decided to avail herself of a Continental training, and took up residence in Berlin, and later Paris, in both of which cities she placed herself under the most eminent instructors for the purpose of serious technical training. It is Signor Delle Siede, of Paris, to whom Mme. Cleaver accords the greatest credit of her work, and it was this master's determined desire that she prepare for opera, for which line of work she is undoubtedly well fitted, being possessed of a most engaging personality, distinguished presence, and unusual dramatic ability. Mme. Cleaver has also had a wide practical experience of the stage, having played in legitimate drama with the Kendals, Richard Mansfield, and with the Madison Square Stock Company, of New York. In conjunction with her vocal training in Paris, Mme. Cleaver studied the mise-en-scène of the opera with Monsieur Bertin, of the Opéra Comique, with such satisfactory results that she was assigned the difficult tragic roles of Racine, &c., and received the following letter in connection with her decision not to make immediately an operatic débüt:

DEAR MADAME—Every one is delighted with your success and with your prospective engagements. I regret that such fine talent for the stage should not be directed to this branch of the dramatic art. However, what is deferred is not lost, and the occasion must arise when you will be able to do honor to your master, who wishes you all the success you merit. EMILE BERTIN,
Théâtre National de l'Opéra-Comique.

The success referred to was a highly gratifying triumph for Madame Cleaver, when she was chosen as the best exponent available in Paris to sing the part of Waltraute in the "Götterdämmerung," at which performance her complete success was enhanced by irreproachable German diction. Madame Cleaver's voice is classified as contralto, but it is in reality what the old Italians called an alto voice, combining the high mezzo notes with a rich contralto color, and proving exceedingly effective under the guidance of intelligent and truly artistic feeling. At Madame Cleaver's initiative recital in St. James' Hall, London, she set forth an interesting program, which was executed to the satisfaction of a large and fashionable audience, and which evoked the most favorable of press criticism. She has since sung several times, always receiving great praise from the critics throughout England for her refined and artistic work and for the beautiful quality of her voice. Madame Cleaver sings Italian, French and German with native perfection, and is equally at home in oratorio, concert or opera, although she confesses to a decided inclination toward opera, which she believes will be her ultimate destination. Her repertory includes "Orfeo," "Dalia," "Carmen," "Arsace," "Maddalina," the title role in "La Favorita," the contralto part in "Werther," and the other contralto roles.

Here are some of the many press notices received after her recital with Ingo Simon, the baritone, in St. James' Hall, London:

An orchestral concert was given this evening at St. James' Hall by Mme. Eleanor Cleaver, who was assisted by Ingo Simon. Mr. Simon, who is a member of a well-known Manchester musical family, has a pleasing baritone voice, which has been well trained. He sang with taste and intelligence. Madame Cleaver has already won favorable notice by her exceptionally sympathetic voice and polished vocalism, and though it was necessary to make an apology on her

behalf on account of illness, her singing was very enjoyable.—Manchester Courier, February 19, 1902.

Vocalists who engage orchestras for their concerts are to be commended for their enterprise and artistic purpose, and in this respect Madame Cleaver and Ingo Simon deserve praise for the entertainment they offered music lovers last night at St. James' Hall. Madame Cleaver has a fine voice and dramatic intuition, but she was scarcely happy in the choice of her principal songs. The scene of Andromache, "Aus der Tiefe des Grames," from Dr. Max Bruch's "Achilleus," is well designed and scholarly, but the music fails to carry to the listener the anguish of the wife at the discovery of the death of her husband, and consequently exceptional abilities are required on the part of the vocalist to make the excerpt effective. Madame Cleaver's second song, "Padre Perdona," from Adolf Hasse's "Demafoonte," is a dry example of eighteenth century music, and beyond showing her capability to sing in genuine legato style, it served little purpose. Ingo Simon was heard to advantage in the scena e romanza, "O Vecchio cor che batti," from Verdi's "I due Foscari," which he sang tastefully and expressively.—Standard, February 19, 1902.

No incidental sign of the increased taste for orchestral music in England is more marked than the greater frequency with which singers in their recitals nowadays provide themselves with an orchestral support. Such enterprises deserve every encouragement, and it was certainly pleasing to note the amount of public patronage which last night was bestowed upon a well arranged concert of this kind, given in St. James' Hall by Mme. Eleanor Cleaver and Ingo Simon. Excepting the Brahms songs selected by Madame Cleaver, the vocal part of the program consisted in the main of operatic excerpts, and particular praise is due to Madame Cleaver for the way in which (despite the fact she was suffering from a bad cold) she delivered the fine "Scene der Andromache," from Max Bruch's "Achilleus." Mr. Simon was a little overweighted in "Non più andrai," but in his excerpt from Verdi's "I due Foscari" he was heard to much greater advantage.—The Globe, February 19.

Mme. Eleanor Cleaver, who gave an orchestral concert at St. James' Hall last night, is a singer who has already made a name for herself, and though suffering from a cold yesterday she contrived none the less to show that she is still developing her powers. In the fine scene, "Aus der Tiefe des Grames," from Max Bruch's "Achilleus," the deep feeling and dramatic power of her singing were no less apparent than the beauty of her voice. In an aria, "Padre Perdona," by Adolf Hasse, she was likewise excellent, although the aria was in truth a dull one, while a couple of Brahms songs, "Spanisches Lied" and "Der Frühling," to which she added a third, "Der Schmied," by way of encore, served to show yet another side of her art. In a word, her success was uncontested.

Some enjoyable vocal pieces were forthcoming also from Ingo Simon, a young artist who uses a good baritone voice in a thoroughly intelligent manner.—Westminster Gazette, February 19, 1902.

Associated with Ingo Simon Mme. Eleanor Cleaver's concert drew a large audience to St. James' Hall on Tuesday evening. Indulgence was asked for Madame Cleaver, who was suffering from a very bad cold, but although there were signs of fatigue, little fault could be found with the artist's rendering of the "Scene der Andromache," "Aus der Tiefe des Grames," from Max Bruch's "Achilleus." On its conclusion Madame Cleaver was recalled to the platform four times. Later on she sang the "Padre Perdona" ("Demafoonte") of Adolf Hasse and two songs by Brahms, "Spanisches Lied" and "Der Frühling," very pleasingly. Ingo Simon rendered Verdi's "O Vecchio cor che batti" ("I due Foscari") well, and also sang Rossini's "Largo al factotum" with spirit.—The Stage, February 20.

The orchestral concert given by Mme. Eleanor Cleaver and Ingo Simon at St. James' Hall last evening was well attended. The lady first sang the scene of Andromache, "Aus der Tiefe des Grames," from Max Bruch's "Achilleus." Her rendering of the scene displayed true dramatic instinct; the music itself is impressive, though the composer's indebtedness to Wagner is very evident. Madame Cleaver in the second part of the program sang an aria, "Padre Perdona," from Adolf Hasse's opera, "Demafoonte." Hasse was immensely popular in his day, but now little is heard of his music. The aria in question is dignified, and there are signs in it that Mozart himself owed something to the man whom he eclipsed. Madame Cleaver sang the aria with skill and good taste.—Morning Post, February 19, 1902.

Last night at St. James' Hall Mme. Eleanor Cleaver gave an orchestral concert, of which Emil Kreuz was the conductor and Ernst Schiefer the leader. An apology from the platform was made for Madame Cleaver, who had instructed her representative to say that "she was suffering from about as bad a cold as she had ever had," but refusing to disappoint her audience sang Max Bruch's "Scene der Andromache," "Aus der Tiefe des Grames," a declamation composition full of broad and significant emotion. Oddly enough, both in structure and sentiment, the work reminds one of Brünnhilde's last magnificent scene in "Götterdämmerung." Madame Cleaver, despite her indisposition, attacked the work with splendid

courage and boldness; she is instinctively dramatic, and has made herself complete mistress of her own methods. Her voice, too, is powerful and pleasing, not without richness in its tone, and distinguished by intelligence in delivery. Ingo Simon sang "O Vecchio cor che batti," from "I due Foscari," and the "Non più andrai," from Mozart's "Nozze di Figaro."—Pall Mall Gazette, February 19.

A concert upon a somewhat ambitious scale was given by Mme. Eleanor Cleaver and Ingo Simon at St. James' Hall on Tuesday evening. Vocalists indeed, very seldom engage a full orchestra for their concerts, though the wisdom in doing so, if possible, is undoubtedly if their forte happens to be operatic music. Madame Cleaver proved herself to be par excellence a singer of dramatic songs, and though she has already met with several successes on the concert platform they were eclipsed by that of Tuesday. She has a very fine voice and her singing has real dramatic power, while she chooses her songs with excellent taste. She found a place in her program for Andromache's magnificent scene, "Aus der Tiefe des Grames," from Max Bruch's "Achilleus," and in this she made her principal success, singing it with great breadth and power. Hasse's "Padre Perdona," too, she gave admirably, while she was also heard in two songs by Brahms. Ingo Simon has a good voice.—Daily Graphic, February 20, 1902.

Mme. Eleanor Cleaver is gaining a name for herself in London as a singer of artistic methods and excellent taste, and it is therefore not surprising that the concert which she and Ingo Simon gave at St. James' Hall on Wednesday night should attract a good audience. Though apology was made for Madame Cleaver on the score of a bad cold, the effect of it upon her voice was imperceptible, and she can hardly have sung better. She was particularly well suited in the "Scene der Andromache," "Aus der Tiefe des Grames," from Max Bruch's "Achilleus," a fine song which does not receive nearly the attention that it deserves. Her voice seems to have gained in power considerably of late, and she undoubtedly possesses no small dramatic gift, which enabled her to do ample justice to the music. She also included in her program two songs by Brahms, a composer with whom she is evidently much in sympathy, and "Padre Perdona," by Adolf Hasse, a writer who is almost forgotten in these days.—The Times, February 20, 1902.

Mme. Eleanor Cleaver's concert was designed on a much larger scale than is usual on occasions of the kind. It included, for example, a large orchestra made up of our best instrumentalists, with Mr. Schiefer as principal first violin and Emil Kreuz as conductor. The orchestra gave admirable support, and opened the concert with a rendering of Weber's overture to "Oberon," which elicited two "calls" for the conductor. It also contributed other selections and accompanied the vocal pieces. Madame Cleaver had an apology made for her on account of a cold, but the drawback was more in her own consciousness than within the perception of the audience. As a matter of fact, she sang with taste, feeling and effect. But the choice of the "Scene der Andromache," from Max Bruch's "Achilleus," can hardly be commended as appropriate to such an occasion, if only because, in a detached form, it lacks interest and charm. Ingo Simon, a baritone, with a pleasant though not a powerful voice, sang some operatic airs, and would have done better with a less sonorous orchestra.—Daily Telegraph, February 20, 1902.

CLAVIER SCHOOL THIRTEENTH RECITAL.

THE thirteenth recital of the Clavier Piano School, season of 1901-1902, was given in Clavier Hall, Friday evening, March 14.

The strong point made by Mr. Virgil in his remarks on "Grade and Certificate Examinations" was that the interest in study depended largely upon progress made, and unless the pupil could be sure just what progress had been made lack of interest would result.

Graded as the work of the school is, and with an examination at the end of each term, each pupil knows just what progress has been made and so works intelligently.

The program was more than usually interesting. John Rebarer was unable to play, and so S. M. Fabian, the teacher of interpretation in the school, consented to play. His selections were the "Revolutionary Etude" and the first "Ecossais," by Chopin. He played a charming little minuet, by Bovet, for an encore.

Mr. Fabian also played the orchestral parts on second piano for the "Hungarian Fantaisie," which was the climax of the evening. Miss Chase played with a breadth and dash that were exhilarating.

RIEGER.—William H. Rieger, the tenor, will sing with the Cincinnati Symphony Orchestra in that city on April 4 and 5. He has also booked a number of other engagements in the West.

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CORSO VENEZIA 65, MILAN, ITALY.

March 1, 1902.

AT the Teatro alla Scala there have been only repetitions of opera and ballet to record the past week. "Linda di Chamounix," followed by one-half of the ballet "Amor"; "Hänsel and Gretel," followed by the entire ballet "Amor"; "Il Trovatore," with one of the larger or more important scenes from the ballet "Amor," besides a Sunday matinee at which again the ballet "Amor" was presented. This "Amor" ballet—the only one prepared or promised at the Scala—first, last and always, with each and every opera (except the "Walküre") the whole season. Would not such programs tire or tax the patience and indulgence, the forbearance of any public? But the Milanese, as well as the Italians generally, are in many things a most impatiently—patient—lot of people, who in some other countries would kick over the traces!



The new opera "Germania," by Alberto Franchetti, is in active rehearsal at the Scala, and its production there has been promised for some time in "quanto prima" and again "prossimamente." Now that the large "manifesti"—announcements and posters—are up all over the town, slapped on houses, palaces, bridges and fences, any and every where, in very large, really big letters, of young grass-green, springlike color, the feeling of hope and expectation becomes keenly alive to the promised "prossimamente" possibility of an early acquaintance with the new opera "Germania." The score has been in press some time now and must soon be ready. The solo singers have been given their parts for study a long time since; the principal ones being: Signorina Amelia Pinto, soprano; Enrico Caruso, tenor, and Mario Sammarco, baritone. One of the members of the Scala orchestra has told me that, while the music of this new opera was modern, of course, the instrumentation could hardly be termed Wagnerian, as it was rather simple; the first and second acts, he said, were long, while the third and fourth were both short. I should not wonder to see a part of the indispensable ballet "Amor" follow also this new opera "Germania"—excepting, possibly, on the night of the première.



The Teatro Lirico Internazionale produced toward the close of its fragmentary carnival season the operas "Mignon" (Thomas), "Le Nozze di Giannetta" (Massé), "Wanda" (new, by Rodolfo Conti), "Manon" (Massenet) and the pantomime, "Il figlinol prodigo" (Wormser). These works, with "Pagliacci" and "Cavalleria Rusticana," were presented in double and triple bills.



Having written at some length in a previous letter of the Leoncavallo and Mascagni operas, including most of the singers concerned in the other representations following, I may be allowed a sort of running commentary, or random account, of the rest of the season.

After the first performance of "Mignon" Signorina Salvador, who looked the part well and sang agreeably, became ill and remained indisposed until the last perform-

ance. Signora Bendazzi-Garulli therefore assumed the part of Mignon at a moment's notice, and appeared without a previous rehearsal. La Bendazzi-Garulli is a great artist, one who thinks, besides acting and singing; but she is wanting in stage appearance. Her Mignon was ungrainy—too short and stout to be prepossessing; but histriónically she was splendid and quite good vocally. The character did not seem to fit her so well as that of Santuzza, in which she was really great in all respects.

As a boy, however, in the second act, this Mignon looked much more attractive in her suit of dark blue velvet, displaying a pair of tremendous hips tapering down into a pair of tiny feet. Her jealousy of Filina caused the poor girl-boy much suffering, which found visible, admirable expression in her acting.

In the part of Guglielmo a new and young tenor named Giorgio Baselli made his appearance. He looks very youthful, delicate and slender, and is possessed of a tenor voice gloriously fresh and of excellent quality in the upper or so-called head tones. This upper range is musical and easily responsive, much the same as is the easy playing upon a violin strung with thin strings. A very pretty young lady at my side said Baselli had a deliciously sweet voice and sang exquisitely, which, coming from a lady's charming lips, is more valuable, no doubt, than could be the strongest man's opinion. As an actor, this tenor Baselli has still much—almost everything—to learn; and a much stronger man than he was required to rescue Mignon from the flames of the burning theatre. The musical ring and lyric quality of his upper voice pleased so well that the romance "Ah! non crederi tu," as also the love song addressed to Mignon, "La tua sguarda," had to be repeated before the audience would give peace. If Baselli continues in the manner he has started at the Lirico he will certainly sing his way across the Atlantic into the "land of plenty" before very long. New York—the Metropolitan Opera House—America del Nord—the country of the "dollaris," and other like expressions, are heard here every day in the Galleria among idling and easily interested singers, especially of the tenor genus. While impresari and managers from all over the world are looking for good tenors, they do not seem to recognize or "appreciate" whole groups of the high-voiced men lingering longingly in this low ebb'd town for an opportunity to sail forth on their high seas—the high C's treated by the Italians as dough (do)—which, of course, every self-respecting tenor can toss off at will in a crisp, clean and self-convincing manner!

Returning to the ladies (and asking their pardon for having wandered in my remarks), Signora Fanny Torresella was the Filina who excited little Mignon to such jealous wrath. La Torresella is an artist educated in a good school of singing. She possesses a voice that is flexible and equal to the demands of technical execution in the music of Filina, but her voice is no longer one of freshness and brilliancy. Nor can I forgive the hideous looking hat the lady wore—even as an "actress in the play"—which detracted from her own good looks.

The Federico of Signorina Virginia Ferranti was a fine looking chap, acting gracefully and singing well.

Walter Carlo as Lotario displayed a bass voice of very strong and vibrant quality. As an actor, too, the gentleman was good.

The choruses in "Mignon" were very good and spirited. The orchestra, under Conductor Edoardo Boccalari, played some parts of the music beautifully and others less so. While the director had the score open before him, he would rarely look at it, and turned the pages from time to time in bunches. He is a musician with the score in his head rather than his head in the score. The overture received careful treatment, thoroughly studied, and was well worked up toward the close, meriting the warm applause bestowed by the audience; the prelude to Act II., the Gavotte, was played exquisitely, with much finish and some new bits in conception that proved very taking. Under Signor Boccalari the orchestra is a sympathetic accompanist. The *messe-in-scena* was good, as it always is at Edoardo Sonzogno's theatre.



"Wanda" is a new one-act opera, words by Giovanni Monleone and music by Rodolfo Conti.

The story is a simple one, not well told. Wanda, beloved by Goffredo, spurns his advances at first, which causes him to go mad; after which (touched by pity) she finds her love for him, but he, having lost all reason, does

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not recognize her any more. Conscience stricken, Wanda leaps into an abyss from the scene, which ends this tale of woe. Besides Wanda and Goffredo there are two other characters, Maria and Germano, the parents of Wanda, and these serve to furnish a quartet of singers. The opera is modelled after "Cavalleria Rusticana," being in one act, divided into two scenes by an intermezzo—but does not show the genius of a Mascagni. Its tone and mode are minor; its form and style no longer original. There is much attributable to Mascagni in the music, not a little to Giordano and some to Puccini. Overture there is none, beyond a few measures of prelude. An attractive chorus opens the opera, being in most part, however, written for female voices. The production was a satisfactory one, with good singers in all the parts. But the opera failed to arouse any real enthusiasm.



"Manon" (Massenet) was interpreted by Signora Bendazzi-Garulli, ably supported by the young tenor Baselli. The two sang themselves into favor, and through repetitions into something like an ovation at the end of the third act. Manon's solo "Addio mio piccol desco" was encored, and the tenor received hearty applause after his aria in the second act; this "Sogno" had to be repeated to satisfy the much-wanting and all-taking audience, which was a large-sized one. Both of these solos by soprano and tenor were given with exquisite taste and expression, and Bendazzi-Garulli, for her intelligent, musically singing, was rewarded with a very large basket of beautiful fresh cut flowers—nearly as tall as the lady herself. The performance was the last but one of the season; every box and every seat in the house was occupied, which meant "addio," or at least "arrivederci," to the Milan carnival season at this theatre. Manon, in her song of pleading became so affectionately warm, so clinging ardently, that it was impossible to shake her off. The most callous of iron hearts in men would go to pieces or glow before the Manon of that night, and slight wonder that DeGrieux should succumb and turn from his earlier purpose. A saint might do the same, though a devil perhaps not unless he still retained his heart in the right spot. With such warm, passionate singing, it would be difficult in the extreme to say this Manon nay, so that her fervid pleading could not but win. Bendazzi-Garulli's singing of this song was a valuable lesson in subtle, insinuating vocalism; color and tone-shading, modulation, expression and delivery were all at the singer's command, her voice said and told all she

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would have it. This artist is not so suggestive, perhaps, as a certain favorite singer at the Metropolitan—but then Manon is not quite Carmen.

The chorus had a number of new or rather strange faces in it, who did not do themselves credit. In Act III, the female group was laughed at and hissed off the stage.

The Mozart-Händelian Minuet was neatly played by the orchestra, and the finale of this act was worked up effectively by chorus and orchestra.

"Il Figlinol Prodigio" (The Prodigal Son), a pantomime, or mimic comedy, in three acts, by Carré, with music by A. Wormser, was produced a number of times—but hardly appreciated, because so little understood. The principal interpreters or impersonators were Signore Tatti (Pierotto) and Mariani (Mother), with G. Rosi (Father); Signor Canepa directed the orchestra and Sig. Gellino Coronaro played the piano accompaniments in the same. New York MUSICAL COURIER readers will remember "L'Enfant Prodigue" a few years ago at Daly's Theatre. The Milan "Figlinol Prodigio" is the same musical pantomimic comedy, but nearly so well played or acted. With pleasure do I remember the Daly production, having seen it some six or seven times. There is perhaps no nationality on earth the Italians would rather be than French (aside from being what they are), which people they so much resemble, yet so little understand. This same enfant prodigue, so well comprehended at Daly's in New York, I may frankly state, was little understood in Milan; the play was too delicate, subtle and refined—not a melodrama or a farce—has no broad, melodic expressions, but is full of imagination, fanciful and delicate touches.

The piano plays an important part in the music, but was so badly placed in the orchestra that much of the effect was lost. Instead of being near, or in the midst of the violins, its position was far to the right, backed by the kettledrums. At the Lirico the orchestra is sunk or lowered several feet below the audience floor, and the piano had its top or coverlid entirely removed, but the effect produced was not that of better sound; on the contrary, the pianist, who is a good musician and fine player, by the way, used his strong hands and firm touch at the keyboard, seemingly to drown the tympani behind him and to replace the brass instruments in the orchestra with which Composer Wormser had dispensed and whose seats therefore appeared vacant. The lowered position and uncovered condition of the piano, surrounded as it was, resulted in rather harsh, metallic effects. There was not the proper adjustment of tension and pressure to resistance in this rivalry of piano against the others—with its head off, at least totally uncovered; the acoustic properties and conditions seemed disturbed, destroyed, lost. And whether this statement concerns the voice, stringed instrument or piano, the fact remains the same beyond dispute. If such a thing were possible to imagine—how would a voice sound with the roof or top of mouth, the palate, removed? As it is, we know the results of mouth too largely open; and some singers seem to be striving to raise the roof—whether of mouth or the house is not always determinable.

Biblical stories are not so well known among the Italians (accountable on several grounds) as they are in Anglo-Saxon countries, and this story of the prodigal son offered no text, of course, as a guide to those who failed to grasp the mute but expressive situations on the stage and connect them with the illustrating music, in which there are "motifs" easily followed. Mendelssohn's "Wedding March" in the second act was recognized, but not so Schubert's "Ave Maria" in the mother's prayer, third act, which brings back the prodigal son, nor the use of snare drum and trumpet heard, suggesting the prodigal joining the army, of which a detachment at that moment is passing outside.

DELMA-HEIDE.

ANDREW BROOKES'S SUCCESS.—This pupil of Francis Stuart, accompanied by the attractive California pianist, Mary Genevieve Moroney, made the hit of the afternoon at the last Women's Philharmonic musicale at Carnegie Hall, singing twice, first the "Pagliacci" Prologue, and later some old Italian and English songs, followed by the encore "Absent" by Metcalfe. At the close of his singing there was intense attention, such was the hold he gained on his listeners, followed by many "Ohs!" and "Ahs!" Certain other of Stuart's pupils are coming into prominence, and THE MUSICAL COURIER will have more to say of these later.

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KUBELIK DISSATISFIED?

HERE are reports abroad to the effect that the violinist Kubelik is not satisfied with the financial results of his tour, as the published receipts represent large sums to him, while his share is a comparatively small one. This is probably so and can be accounted for by the enormous advertising and other incidental expenses of the concerts, which therefore leave a very small margin—always comparatively speaking—for Kubelik and those traveling with him and sharing in the profits of the American speculation, for it was a speculative tour.

The contract with Daniel Frohman expires by limitation on March 23, but it is known that Mr. Frohman some time since disposed of his interests, and it is the Kubelik syndicate, as it is known in Budapest and London, that is conducting the business.

Very naturally, when Kubelik sees it stated in the papers that he is making \$100,000 in America, he wants to know where the money is, and he will find that a large sum has gone to advertising, traveling, hotels and commissions and incidentals, and that a scheme of such dimensions cannot be made successful without a large preliminary and current outlay.

With Mr. Paderewski it is an entirely different matter, as he is advertised by the mere mention of his name, and a few standing advertisements giving his announcements and his proposed route or his agents' address and his concerts are sold—many of them—before he gets to America. His receipts are three-fourths profit on an average, and his income consequently exceeds that of any other artist visiting the United States.

SECOND BAUER RECITAL.

HAROLD BAUER'S second recital in Mendelssohn Hall last Monday afternoon again attracted a goodly sized piano loving audience. The favorite young pianist was in better form than at his previous recital, and gave us some remarkably interesting and at times beautiful playing. His program was sufficiently varied and fresh. It began with Mendelssohn's E minor Prelude and Fugue, op. 35, which was given in a virile manner and refreshingly free from sentimentality. This was followed by a little Fantasia in C by Haydn, a sparkling bit of music making, and read without any affectation of modern feeling. The Chopin group consisted of the E major Novellette, with its trio which Mascagni knew; the Arabeske in C, and "In the Night," from the "Fantasiestücke," op. 12. These all were interpreted with deep feeling and in the true Schumann key, the latter being so well done that a recall was imperatively demanded and responded to with a charming performance of the same composer's "Des Abends."

Mr. Bauer then played César Franck's Prelude, Aria and Finale, noble music, though spun out in the two last movements. This was heard from under Bauer's fingers last season. It gains on repetition. Especially rich in color and meanings is the Prelude, with its booming bell-like basses. The Paris virtuoso, whose tone is ever luscious, was very happy in this number. Not so successful, however, in Chopin's Barcarolle, which was rather opaque in color and misty in outline. The E major Nocturne went much more satisfactorily, while the A flat Ballade—now a drug in the musical market—was brilliant in spots. Mr. Bauer does not give the impression of being a Chopin player born; he seems inclined to Schumannize the wavering, capricious music of the poetic Pole. As an encore he gave a superlatively finished performance of Liszt's F minor Etude de Concert. Altogether it was an afternoon to be remembered.

A Mantelli Recital.

Mme. Mantelli will give a recital on Easter Monday at the Waldorf-Astoria.

She sang recently at F. M. Guardabassi's studio musicale with great success.

SUNDAY CONCERT AT THE METROPOLITAN.

HAROLD BAUER, Fritz Kreisler and Ellison van Hoose appeared at the concert given by Henry Wolfsohn at the Metropolitan Opera House last Sunday night. Unfortunately there was a small audience. In addition to the soloists Emil Paur and a good orchestra assisted in a fine program. Bauer played Saint-Saëns' No. 4 Concerto, in C minor, and some smaller numbers by Brahms, Chopin and Liszt. Kreisler performed Sarasate's "Gypsy Dances," and the singers were heard in parts from "Samson and Delilah."

Henriette Weber's Benefit Concert.

THE concert which Miss Henriette Weber will give in the Baldwin studios, Thursday evening, March 20, for her own benefit, promises to be a great success. The following professional friends of the pianist have kindly volunteered to assist Miss Weber: Miss Jenny Corea, Miss Katherine Pelton, Arthur Bunn, Oley Speaks and Charles Russell. The program follows:

Alllegro con fuoco, from Sonate, op. 40.....	Böllmann
Miss Weber and Mr. Russell.	
Mirage	Liza Lehmann
When Mabel Sings.....	Oley Speaks
Had a Horse, a Finer No One Ever Saw.....	Old Hungarian
Mr. Speaks.	
Oh, Lay Thy Cheek on Mine, Dear Love.....	Jensen
It Was a Lover and His Lass.....	Walthew
Miss Corea and Mr. Bunn.	
Andante from the 'Cello Concerto.....	Hans Sitt
Aria from Hérodiade.....	Massenet
Miss Pelton.	
Prelude	Rachmaninoff
Gigue	Graun
Le Coucou.....	Dquin
Rhapsodie, G minor.....	Brahms
Nocturne	Paderewski
Valse Caprice.....	Rubinstein
Miss Weber.	
The Daisy Chain, a song cycle.....	Liza Lehmann
Miss Corea, Miss Pelton, Miss Weber, Mr. Bunn and Mr. Speaks.	
The patrons of the concert are Mr. and Mrs. Sylvester Blood, Mrs. Esther Herrman, Mr. and Mrs. Emerson MacMillin, Mme. Marie Cross Newhaus, Hon. and Mrs. Theodore Sutro and Miss Emma Thursby.	

Musicale at Home of Mrs. Richards-Heldenfeld.

MRS. H. B. RICHARDS-HEIDENFELD gave a musicale at her home, 750 Prospect avenue, last Saturday. A charming program was contributed by the pupils of the hostess. Piano solos were played by the Misses Rita Schorr, Elsa Bayerl, Katie Blume, Hazel Robitzek, Louisa Kirchof, Daisy Rohrbach, Millie Schwartz, Edith Staib, Harriette Lawrence and Masters Freddie Deike and Joseph Wenner. Miss Lulu Staib played a number of violin solos.

Hofmann, Gerardy and Kreisler to Make a "Virtuosi" Tour.

JOSEF HOFMANN, Jean Gérardy and Fritz Kreisler have joined forces for a tour of the principal cities in the East during the month of April. They will open the tour in New York city at the Metropolitan Opera House on Sunday evening, March 30, when they will have the assistance of Mrs. Dorothy Harvey, soprano.

HARPIST-VIOLINIST seeks engagement next fall as soloist or in orchestra; at present especially engaged for Sir Henry Irving's tour and for coronation season, London; he has also two harps for sale, Erard Grecian, good condition, \$175; also grand Erard Gothic, nearly new, latest pattern, \$500. Address CHAS. STIRLING, care of J. Cheshire, 219 West 104th street, New York city.

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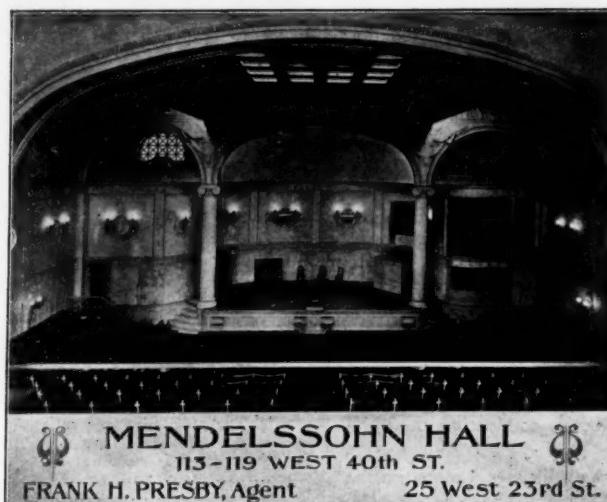
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PLUNKET GREENE'S FIRST RECITAL.

PLUNKET GREENE, the Irish baritone, gave the first of two song recitals in Mendelssohn Hall last Tuesday afternoon (March 11). His admirers, nearly a thousand strong, gave the singer a hearty welcome. While not in the best of voice in the early part of the afternoon, Mr. Greene nevertheless delighted his audience as ever by his expressive singing. In the Irish ballads he was simply irresistible. Here is the program:

Todessehnsucht	Bach
Wächterlied	About 1530
Auf Flügel des Gesanges.....	Mendelssohn
Abschied	Schubert
Auf das Trinkglas eines Verstorbenen Freundes.....	Schumann
Aufträge	Schumann
Die Mainacht.....	Brahms
Vergebliche Ständchen.....	Brahms
La Belle Dame Sans Merci.....	Stanford
A Widow Bird.....	Selby
King Charles.....	Maud Valérie White
Traditional Irish melodies—	
How Oft Has the Banshee Cried? (Arranged by C. V. Stanford.)	
The Alarm. (Arranged by C. V. Stanford.)	
The Gentle Maiden. (Arranged by Arthur Somervell.)	
Little Mary Cassidy. (Arranged by Arthur Somervell.)	
Remember the Poor. (Arranged by C. V. Stanford.)	
Eva Toole. (Arranged by C. V. Stanford.)	
Quick! We Have But a Second. (Arranged by C. V. Stanford.)	
The Heroes of the Sea. (Arranged by C. V. Stanford.)	

In the matter of interpretation, Mr. Greene's singing of the German lieder proved a real pleasure to those who attend song recitals for instruction. The deep, sincere note, poetic fancy, and the native intensity were combined in the songs by Mendelssohn, Schubert, Schumann and Brahms. In Bach's "Todessehnsucht" Mr. Greene gave a pathetic yet noble illustration of dying sublimely. How many stage heroes or heroines could have done as well? In strong contrast to this song of reposeful death came the stirring "Wächterlied."

Aside from the music, the poetry of the three English songs in the first half of the program afforded literary students some happy moments. John Keats is the author of "La Belle Dame Sans Merci"; Shelley wrote "A Widow Bird," and the martial stanzas, "King Charles," are by Robert Browning. Mr. Greene infused the last named with the warlike spirit which often inspires men to heroic action. Maude Valerie White has done nothing better than this setting, and especially at this time it is a song that will appeal to patriotic Englishmen. The audience recalled Mr. Greene with enthusiasm, and he added as an extra number "Ein Ton," by Cornelius.

With the traditional Irish melodies Mr. Greene evoked a whirlwind of emotion in the house. No other singer whom we have heard in this country sing these songs just as Mr. Greene sings them. To the music weary senses and enervated nerves they sounded joyous and blithesome, and as musical refreshment can best be compared to the soothing effects of the first whiffs of pure country air in the spring or early summer. The audience laughed, and alternately wept over "Little Mary Cassidy," "Eva Toole," "Quick! We Have But a Second" and "The Heroes of the Sea." Three of these gems the audience compelled Mr. Greene to repeat, and he sang them a second time in the same magnetic, infectious manner. At the conclusion of the recital the audience lingered until the singer gave a final encore, "The Little Red Fox."

Mr. Greene will give his second recital at the same hall, Monday afternoon, March 31. This will be the program:	
Tagelied	Fifteenth century
Ein neues andächtiges Kindelwiegien.....	Cornier
Entendez-vous le Carillon du Verre.....	Eighteenth century
Loreley	Schumann
Sonntag	Schumann
Dort in den Weiden.....	Brahms
An Irish Idyll (Moira O'Neil).....	Stanford
Corrymeela.	
The Fairy Lough.	
Cuttin' Rushes.	
Johnneen.	
A Broken Song.	
Back to Ireland.	
(From The Songs of the Glens of Antrim.)	
Traditional melodies—	
Mourning in the Village Dwells (Hungarian). (Arranged by F. Korbay.)	
Impatience (Hungarian). (Arranged by F. Korbay.)	
Speed On, Engine (Hungarian). (Arranged by F. Korbay.)	
The Dove and the Lily (Swedish). (Arranged by H. Reimann.)	
Jenny Nettles (Scotch). (Arranged by Alice Bunten.)	
Trottin' to the Fair (Irish). (Arranged by C. V. Stanford.)	
I've a Secret to Tell Thee (Irish). (Arranged by C. V. Stanford.)	
Clare's Dragoons. (Arranged by C. V. Stanford.)	

Victor Harris was the accompanist for the first recital, and will again assist at the piano at the second afternoon. Both to the singer and the audience Mr. Harris' playing is most satisfying.

ARTHUR HOCHMAN'S NEW YORK DEBUT.

ARTHUR HOCHMAN, a young American pianist of Russian parentage, made his New York début at Mendelssohn Hall last Tuesday evening (March 11). The young man had played here as a boy, and since his return from Europe last autumn he has appeared in recitals in the West, and as soloist at concerts with the Paur Orchestra in Pittsburg and Scranton, and in Brooklyn with the Brooklyn Saengerbund. No pianist possessing Hochman's great gifts ever made his New York début in a more modest manner. Simple advance notices and the usual newspaper advertising is all that was done to exploit him, but young Hochman has played here in the metropolis and has conquered. He is a pianist who combines the characteristics of which great artists are made. His long program, which follows, was truly a test of his powers:

Chromatische Fantaisie and Fugue.....	Bach
Sonate, A major.....	Schubert
Fantaisie, C major, op. 17.....	Schumann
Alceste Caprice sur les Airs de Ballet.....	Gluck-Saint-Saëns
Impromptu, E minor.....	Schubert
Nocturne, No. 9, op. 32.....	Chopin
Valse Brillante, No. 2, A flat major.....	Chopin
Polonaise, op. 53, A flat major.....	Chopin
Etude.....	Paganini-Liszt
Staccato Etude.....	Scharwenka
Capriccioso	Hochman
Midsummer Night's Dream.....	Mendelssohn-Liszt

In Hochman's playing there is a beautiful blending of the studious with the poetic, and again with the poetic and the virile. The young man possesses great magnetism, a musical understanding remarkable for his years (he is twenty), and a command of technic ample for the performance of the most difficult composition. His touch is like velvet, and in points of phrasing and use of the pedal he surpasses some of the pianists twice his age who have won fame on two continents. In the presence of such

a talent as Hochman reveals the mysteries of supernatural realms impress themselves strongly upon the imagination. Hochman's playing of the great Schumann Fantaisie in C major was masterly. He seems to have discovered the correct tempi, as well as the poetic and intellectual qualities of this pianistic masterpiece. The Chromatic Fantaisie and Fugue by Bach showed the sound schooling which is the foundation of the young man's playing. The Sonata by Scarlatti, the younger, played after the scholarly Bach number, went as merrily as a wedding bell under Hochman's magic fingers. The audience heard more music of the dainty, winsome order, and enjoyed it, too, when the pianist played Saint-Saëns' arrangement of the ballet music from Gluck's "Alceste." The Schubert Impromptu and Chopin numbers electrified the army of students in the hall. These enthusiasts, despite the length of the program, compelled Hochman to repeat the waltz. The Paganini-Liszt study and the Scharwenka study showed the artist's agility and the buoyancy of his temperament. The pianist's own little composition was well received, and as a matter of course had to be repeated. The music from the "Midsummer Night's Dream" was played with brilliancy and with that indescribable charm that no one can affect or acquire, but must in the nature of things be "born to it."

Hochman's musical education was begun here in New York. Xaver Scharwenka was his first teacher, and when Hochman was taken to Germany by his parents he studied four years in Berlin with Jedliczka and d'Albert. Mr. Hochman should give more recitals here, for his playing gives both pleasure and instruction.

MME. ELEANOR CLEAVER'S CONCERT.

MME. ELEANOR CLEAVER was welcomed by a large and distinguished audience in Mendelssohn Hall last Wednesday evening at a concert arranged for her reappearance in America. Madame Cleaver has sung abroad with highest success. This statement is not made upon the social triumphs which Madame Cleaver and other American artists achieved in London, but upon the broader foundation of great artistic distinction. In London and in other large cities Madame Cleaver sang at important orchestral concerts and at recitals in the larger halls. Not only did the European critics concern themselves about this singer's success, but many Americans were elated because the critics across the water did not overpraise the singer. Madame Cleaver's voice is a rich contralto, with a soft and velvety quality in the middle and upper registers, and deep, noble, organ-like tones in the lower register. The registers are blended in a way not often heard among contraltos, and this fortunate condition is due to an almost perfect formation of the vocal cords rather than to any teacher's training. Madame Cleaver's program was one calculated to interest students, but the majority of the persons assembled to hear her belonged to the world of fashion, and as is usual with such audiences, there were many late arrivals, who distracted and interrupted the pleasure of those who were in their seats by the time the concert began, 8:30 o'clock.

Ingo Simon, a London baritone, assisted Madame Cleaver in the following program:

Murre nicht, lieber Christ.....	Bach
Einer Bach der fliesst (Die Pilgrimage auf Mecca).....	Gluck
Non piu andrai (Nozze di Figaro).....	Mozart
O Vecchio cor she batti (I due Foscari).....	Verdi
Ingo Simon.	
Padre Perdona (Demafonte).....	Hasse
Ah, se tu dormi (Romeo e Giulietta).....	Vaccaj
Mme. Eleanor Cleaver.	
Recit ed aria (Giulio Cesare).....	Händel
E vezza si la Rosa.....	Vaccaj
Ingo Simen.	
Von ewiger Liebe.....	Brahms
Spanisches Lied.....	Brahms
Der Frühling.....	Brahms
Juchhe.....	Brahms
Der Schmied.....	Brahms
Mme. Eleanor Cleaver.	
Colomine	Massenet
La Mule de Pédro.....	Massé
Ingo Simon.	
Ma vie a son secret.....	Bizet
La Captive (old Hebrew melody).....	
(Arranged by Kücken.)	
Mme. Eleanor Cleaver.	

Madame Cleaver was perhaps the happiest in her interpretation of the Italian and French songs, although her German diction, too, is excellent. The manner in which she sang "Padre Perdona" was touchingly beautiful, and in Bizet's "Ma vie a son secret," the singer gave evidence of uncommon musical temperament. It was thrilling, the Bizet song, as she sang it. During the singing a deathlike stillness prevailed, and at the conclusion the audience broke out in tumultuous applause followed by cheers. Madame Cleaver was compelled to repeat this wonderful song. "La Captive," arranged by Kücken from an old Hebrew melody, has appealing qualities, and was appealingly sung by the contralto. In the Brahms group of songs Madame Cleaver made the best impression in "Juchhe." The singer infused the Bach air with sincere

devotional feeling, but the confusion at the door caused by the large number of late comers apparently annoyed the singer, and prevented the effects which would have resulted had quiet reigned. Bach and the Paris fashions are irreconcilable.

Mr. Simon, who was ill at ease in his first and second numbers, somewhat redeemed his shortcomings by the manner in which he sang Massenet's "Colombe." As a final encore Madame Cleaver, after several recalls, sang Nevin's "Rosary." Bruno Huhn at the piano played sympathetic and authoritative accompaniments.

In all respects the concert was voted a grand success. The audience certainly was one of the most brilliant ever assembled within the four walls of Mendelssohn Hall.

THE MUSICAL SALON.

A LARGE assemblage of musical and society people heard the last program of this organization, at the Waldorf-Astoria, when a varied, but not over-long program was presented, as follows:

Pilgrim's Song.....	Tchaikowsky
Henri G. Scott.	
First presentation of	
HIAWATHA'S WOOING.	
Words by H. W. Longfellow. Music by Sarah A. Hadley.	
Song Cycle.	
Miss Reba Cornett, soprano; Mme. Josephine Jacoby, contralto;	
Edward P. Johnson, tenor; Henri G. Scott, bass.	
Miss Schaffer and Dr. Lawson present the following songs by	
Mme. Signi Lund Skabo, the Norwegian composer and	
protege of Edvard Grieg:	
Ad Astra.....Words by Thomas Walsch	
Wahrhaftig.....Words by H. Heine	
O Hrre (with violin obligato).....Norwegian	
Why?.....Translated from the Norwegian	
O'er the Starlit Sea.....Words by Mathew Arnold	
Mabel May.....Bulwer Lytton	

The composer at the piano.
Selections from Rubinstein's

CHRISTUS.

Soloists—Miss Josephine Schaffer, Mme. Josephine Jacoby,
Dr. Franklin Lawson, Frank Eaton and semi-chorus.

Mrs. S. Archer Gibson at the organ and Max Liebling at the piano.
Informal music—Madame Jacoby, Mr. Johnson and Mr. Eaton.

Mrs. Hadley's song cycle proved a fluent work, with agreeable solos; the bell-like soprano of Miss Cornett, the glorious contralto of Madame Jacoby, the temperament and pure tenor voice of young Edward Johnson, and the genuine fervor and sonority of baritone Henri Scott's voice, all united in making much of this work. The songs by Madame Skabo were novelties, MSS., and contain some pretty effects; they were sung by Josephine Schaffer, soprano, and Dr. Lawson, tenor. The former has a beautiful natural organ, and should be heard of in the future —both she and Miss Cornett are Thursby artist pupils.

Perhaps the worst semi-chorus ever gotten together was that which attempted the Rubinstein "Christus" excerpts; it was painful, all voices sharing alike, though the sopranis were the worst.

Nobly did Madame Jacoby sing her short solo, and the others did well.

The fourth meeting occurs March 27, when excerpts from Shelley's "Romeo and Juliet" are to be given, under the direction of the composer.

Mid-Lent Muscale.

MRS. GEORGE STEPHENSON BIXBY gave a mid-Lent musicale at her Carnegie Hall studio last Saturday at 4 o'clock. Miss MacFarlane and Miss Elizabeth Prescott Hale assisted in receiving the guests. The program, which was a delightful one, was given by Mme. Parcello Bixby, mezzo-contralto; her pupil, Miss De Rosa, soprano; Victor Kuzdo, violinist, and Miss Kathleen King and Carl Bruchhausen, pianists.

There were 150 guests during the afternoon, among them Mr. and Mrs. Edward North, Mrs. Emil Boaz, Captain and Mrs. Coghlan, Mrs. Katherine Schuyler Baxter, Mrs. Willard Brown, Mrs. Francis Forbes, Miss Forbes, Mrs. Abel Mix Phelps, Mrs. F. K. Hain, Miss English, Miss Youenes, Miss Maud Eden, Mrs. Joseph Ogden, Mrs. E. Benjamin Ramsdell, Mrs. G. S. Bixby, Messrs. Mitchell, Ogden, Taft, Lewis, Wilson, Trainor, Stanfield, Blashford, Leslie Lee, Francis Walker and Dr. Carl Lumbholz, Mrs. Geo. Howes. Mrs. Edward P. Sperry, Miss Coleman and Mr. and Mrs. Wm. H. Rockwood.

Lillian Carlsmith.

MISS LILIAN CARLSSMITH is expected back here from Europe during the early part of April. She has been singing in Paris, the songs of Augusta Holmès, accompanied by the composer herself. A number of important engagements await her.

Bon Voyage, Zeldenrust!

EDUARD ZELDENRUST, the Dutch pianist, sailed for Rotterdam on the steamer Staatendam last Saturday, after a very successful tour of the United States. It is not known whether he will return next season or the following season, but return he will.

CARL'S TENTH ANNIVERSARY.

The Event Fittingly Celebrated in the Old First Presbyterian Church.

WILLIAM C. CARL gave an organ recital last Tuesday night in the "Old First" Presbyterian Church, his eighty-fifth recital here, to signalize his tenth anniversary as organist and director of music in this church. The occasion was one long to be remembered, the recital being as notable an entertainment of its kind as was ever given in New York. The spacious edifice proved wholly inadequate to hold the vast crowd that thronged the place. It is not exaggeration to declare that nearly 1,000 people who went to the church to attend the recital could not find even standing room. In the audience were a great many musical people, professional musicians and amateurs. The organists of New York and neighboring cities were largely represented. Whenever Carl plays the organists themselves flock to hear him, for they esteem it a high privilege to listen to so masterful a player as he.

singer. The beautiful quality of his voice, and his taste and art in using it won many compliments.

Louis Blumenburg, consummate artist that he is, played his numbers most effectively.

One of the most delightful of the numbers was the Trio by Massenet for harp, organ and violoncello. This was performed with finesse and elegance by Madame Grey, Mr. Carl and Mr. Blumenburg.

"Liebestod," duet from "Tristan und Isolde," for harp and organ, showed how delightfully these instruments can be combined. This piece proved a brilliant ending.

It is not inopportune in this connection to advert to the good work which Mr. Carl has accomplished since he began his career as organist. These free organ recitals have proved of the highest educational value. It is highly commendable that so great an artist as Carl should thus unselfishly dedicate his best efforts to the public. He is exerting a most beneficent influence upon and is a potential factor in New York's musical life.

INNES AND HIS BAND.

IN the Herald Square Theatre last Sunday night Innes and his band gave an interesting concert, which was enjoyed by a good sized audience.

The following soloists appeared: Miss Frances Boyden, soprano; Achille Alberti, baritone; Bohumir Kryl, cornetist; Addimando, oboe player, and Adele Borghi, mezzo soprano.

The program included Rubinstein's "Triumphal Overture," a descriptive piece of florid colors; Meyer-Helmund's "Serenade Rococo"; Rubinstein's "Kammenoi Ostrow"; Overture to "Mignon," by Thomas; Selections from "Parsifal," by Wagner; Intermezzo, "Cupid's Story," and "Prince Charming Two-step" by Innes, and "The Blacksmith's Wedding," arranged by Innes.

Miss Boyden sang "Ave Maria," by Bach-Gounod; oboe obligato by Addimando, and harp accompaniment.

Bohumir Kryl, a cornet player with a remarkable lip, played Levy's "Whirlwind Polka," and had to give two encores.

Adele Borghi sang Pinsuti's "Libro Santo" so well that she was forced to sing again. She gave, with harp accompaniment and oboe obligato, Braga's "Angels' Serenade."

Alberti sang with fine declamatory effect the prologue to "I Pagliacci," and added the inevitable if ever pleasing "Toreador's Song," from "Carmen."

Innes has a good band. The woodwind section is notably efficient. The use of a harp and contra-basses is not a bad idea. These instruments are very effective in certain numbers. The concert was one to be commended.

Bowen Recital.

MISS ARTEMISIA BOWEN will give a Shakespearean recital next Friday evening, the 21st inst., at the Fifth Avenue Hotel. Her selections will consist of scenes from "King John," "Much Ado About Nothing," and extracts from Omar Khayyam's "Rubaiyat." She will be assisted by Miss Florence de Vere Boese and other musicians. Miss Boese is the soprano soloist in the Madison Avenue Presbyterian Church, where she has sung for the past three years. Madame Marchesi took especial interest in Miss Boese's work.

Miner Walden Gallup.

ONE of the talented pupils of the Virgil Piano School, who has been studying this past year with Robert Colston Young and the director of the School, Mrs. Virgil, has been traveling in the South during the past two months giving recitals in a number of the cities and prominent colleges. He has fortunately met with most gratifying success, and has received very flattering testimonials wherever he has appeared.

HARRIETTE CADY.—Miss Harriette Cady will give the following program at Music Hall, Baltimore, Md., on Saturday afternoon, March 22:

Sonata (Italian, seventeenth century).....Scarlatti
Cavatina (Russian, eighteenth century).....Glinka-Hensel
Le Coucou (French, seventeenth century).....Daquin
Gavotte and Variations (French, seventeenth century).....Rameau
(By request.)

Capriccio, op. 76, No. 1.....Brahms
FantasiestückeSchumann
(In der Nacht—Traumes Wirren)

Scherzo in F.....Tschaikowsky
Chant sans Paroles.....Tschaikowsky
Im Troika.....Tschaikowsky
EtudeChopin
Impromptu, F sharp.....Chopin
WalzChopin
Hark, Hark the Lark!.....Schubert-Liszt
Rhapsodie Hongroise No. 12.....Liszt

FRANCIS TEN EYCK SISSON.—The young conductor and tenor of Potsdam and Ogdensburg, N. Y., was in town last week. He appears soon as soloist at the Malone Choral Club concert, and assists in the autumn festival, under the direction of Wm. R. Chapman, a three days' affair, when various towns of Northern New York unite in this event.



WILLIAM C. CARL.

The very large and representative audience that attended this recital must have gratified Mr. Carl and the artists who assisted him.

Mr. Carl was assisted by Mme. Emelie Grey, harpist; E. Ellsworth Giles, tenor, and Louis Blumenberg, cellist.

This judiciously arranged program was presented:

Praeludium in G major.....Bach
Cantilene Pastorale.....Deshayes
(Dedicated to Mr. Carl.)

Scherzo Symphonique.....Debat-Ponsan
Vocal—

Als die alte Mutter.....Dvorák
Spring Voices.....Carl
(With harp and organ.)

Cello, Romance.....Loris Blumenberg
Saint-Saëns

Suite Gothique.....Böllmann

(Dedicated to Mr. Carl.)

Allegro Appassionata (Sonata V.).....Guilmant

Harp, Liebesträume.....Liszt

IntermezzoCallaerts

(Dedicated to Mr. Carl.)

Etude for the Pedals Alone.....De Briequelle

Trio, Meditation from Thais.....Massenet

(Harp, 'cello and organ.)

Madame Grey, Louis Blumenberg and Mr. Carl.

Etude Symphonique.....Bossi

Duo, Liebestod (Tristan and Isolde).....Wagner

(Harp and organ.)

Mme. Emelie Grey and Mr. Carl.

The Bach numbers, with which the recital was opened,

gave Mr. Carl an opportunity to show his musicianship and technical equipment, and the two pieces immediately following served to bring out his remarkable powers in pedaling and registration. The combinations he contrived to produce by the skillful use of the pedals and the ingenious arrangement of stops were astonishing in their tonal variety and dynamic contrasts. None save the master organist could, with such uniform excellence, perform the widely various styles of compositions, from Bach to Guilmant. Perhaps Mr. Carl's finest effort was his interpretation of the great Frenchman's "Appassionata Sonata." It is well understood, however, that Carl is unmatched as a Guilmant exponent.

Mr. Giles sustained his excellent reputation as a finished

Greater New York.

NEW YORK, March 17, 1902.

KATE STELLA BURR has no choir vacancy: Grace M. E. Church, 104th street." This announcement will save some singers many weary steps. At this church Rossini's "Stabat Mater" was given the last Sabbath in February, there being a musical service the last Sunday of each month. Miss Burr was the accompanist two evenings for the Great Barrington Choral Society, on which occasion it is said she divided honors with the soloists. Said the *Courier*: "It is not often that the accompanist on such an occasion shares the honors with the vocalists, but Kate Stella Burr, of New York, did more than that; there was something fascinating about her way of playing the piano that she made its music a prominent feature." Miss Burr also appeared as organist, soloist and accompanist at Mrs. Osborne's lecture at Delmonico's on "Omar Khayyam." Her mornings, devoted to song coaching, have been entirely filled all the season.



Caroline Beebe gave a piano recital last week at 70 West Forty-sixth street, assisted by Katherine Pelton, contralto; E. Ellsworth Giles, tenor; Hans Kronold, cello; her teacher, Paul Tidden, also aiding her. Miss Beebe played Schumann's E major Novelette, Chopin's Prelude in D flat, Moszkowski's "Spanish Caprice"—her solo numbers—all with clearness of style and beautiful taste; as encore the "Etincelles." Also with 'Cellist Kronold the beautiful D major Sonate by Rubinstein, in which her musically restraint was much in evidence. With Mr. Tidden she played first piano in the Saint-Saëns-Beethoven Variations, and throughout the evening showed herself an altogether unusually talented girl.

Miss Pelton sang as she looked—exquisitely. She put much grace into the Helmund "Lieb' Seelchen," and her Scotch song was taking. Giles and Kronold gave added variety to an enjoyable evening, and capable accompanists were Mrs. Laura Crawford, Miss Henriette Weber and Walter Kiesewetter.



Mrs. Morrill's monthly musicale had this program:

When Celia Sings.....	Moir
Ghosts	Lang
The Enchanted Spinner.....	Hallstrom
Alice MacGregor.	
Rendemeer's Stream.....	Gatty
O Thou that Tellest (Messiah).....	Händel
Miss Florence Clark.	
Before the Daybreak.....	Nevin
Mighty Lak' a Rose.....	Nevin
Mrs. Duval.	
I Will Extol Thee.....	Costa
Miss MacGregor.	

An air of refinement and culture pervades the Morrill studios, and so with the musicales, which are attended by invited guests, all much interested in the music and singers. Mrs. Duval sang with taste, her Nevin songs being especially appealing. Miss MacGregor makes daily progress, the result of intellect applied to her voice, and quite astonished certain of her hearers by her worthy singing of the difficult Costa church aria. Miss Clark has gained in breadth and poise, and sang the Händel air with the right style and spirit. F. W. Riesberg was at the piano.



Organist Robert J. Winterbottom's recital on the great organ at old Trinity, head of Wall street, was carried out as announced in this paper, finding a yet larger audience gathered, the larger part men. The dignity and thoroughly

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self-possessed style of this organ player are unusual, and conducted to make the recital most enjoyable. To mention a few specially attractive pieces, the de la Tombelle "Pontifical March," Salome Grand Chorus, the Bach Prelude in C, and the brilliant Jubilee Overture of von Weber's, shone especially. Just an hour long, these recitals play an important part in the weekly Thursday afternoons, the last occurring to-morrow, at 3:30 p. m.



Mme. Marie Cross-Newhaus' last Sunday evening students' musicale found a brilliant company assembled to listen to the following:

Harp solo, Legende.....	Zobel
Russian Air.....	Oberthür
Baritone solo—	
A Border Ballad.....	Cowen
Love Song.....	Harold O. Smith
When Maud Sings.....	Speaks
Oley Speaks.	
Piano solo, Valse Caprice.....	Rubinstein
Miss Henriette Weber.	
Soprano solo, Valse from Romeo and Juliette.....	Gounod
Miss Jeanne Arone.	
Contralto solo.....	
Miss Pratt.	
Soprano solo, Aria from Manon.....	Massenet
Miss Isabel Carleton.	
Tenor solo, Elegie.....	Massenet
Harold Vincent.	
Violin solo—	
Abendlied.....	Schumann
Obertass Mazurka.....	Wieniawski
Miss Fannie L. Marks.	
Harold O. Smith at the piano.	

The various participants gave this program delightfully, each receiving much applause. Madame Newhaus is to be congratulated on having such talent among her pupils, singers who appear as do professionals, at their ease and with aplomb.

Among the guests were Dr. and Mrs. Bishop, Mr. and Mrs. Tarbell, Miss A. L. Amendt, Mr. Schultz, Dr. Maurer, Mr. and Miss Stanton, Mr. and Mrs. Fine, Mr. Arter, Dr. Gillette, Mr. and Mrs. Pratt, Mr. and Mrs. Lord, the Misses Hanlon, Mrs. Ripley, and Mrs. Howard, of San Francisco.



Violinist Hubert Arnold played recently with the Banks Glee Club, at Paterson, N. J., with the Apollo Club, of New York, his pupil, Margaret Wilson, also appearing, in the last two movements from the Mendelssohn Concerto, scoring great success; played at Bunker Oppenheim's twice; gave several private recitals in houses and schools, and plays soon with the Newark Orpheus Club.

Brief extracts from New Jersey papers are these:

The bright, particular star of the evening was Hubert Arnold, the violinist, who was recalled every time he played. It would be impossible to describe the grace and airy lightness of the player in Bazzini's "Schizzo Fantastique." It won for Mr. Arnold the most heartfelt applause of the evening. There was another hurricane of applause, and he played Schumann's "Nachtstück" with pathos and deep feeling.—Paterson Morning Call.

Hubert Arnold, the wizard violinist, took the house by storm as he has done on former occasions in Paterson. Mr. Arnold had his hearers wrought up to a high pitch of delight with his two pieces, responding to the tumult by flashing off like a shower of electric sparks some audaciously quaint and at times comic variations on "Yankee Doodle."—Paterson Daily Press.

Newark papers also speak in terms of highest enthusiasm of a violin recital given by Mr. Arnold at Association Hall, in which he played a program ranging from Bach to Bazzini. The local papers give him much space, well deserved, for Arnold is an extraordinary violin player, uniting the technical with intellectual.



Miss Franc Hamilton, one of the numerous pupils of Parson Price, read and acted scenes from "Twelfth Night" and "Parthenia" for Manager Morrissey and a group of newspaper men last week. She sang for them also, and unbounded praise was bestowed on her, for she certainly has exceptional qualifications; undoubtedly all fell in love with her beautiful appearance and elegance of manner.



Mme. Anna Werner, indorsed by Bruno Oscar Klein, who much admired her singing of German lieder; by Constantin Sternberg, Hans Kronold, Sumner Salter, Max Piutti and others of authority, recently sang for a private audience, who found much to admire in her vocalization and style; small wonder that not long ago she was known in Atlanta, Ga., where she lived, as the "Queen of Song." She sings Buck's "Fear Not Ye, O Israel" with broad expressiveness, showing a genuine soprano voice and much experience.

E. ELLSWORTH GILES.—This popular tenor has been appointed soloist of the First Presbyterian Church in Pittsburgh, Pa.

ROSENTHAL IN SPAIN.

[By Cable.]

MADRID, SPAIN, MARCH 17, 1902.

Musical Courier, New York:

Rosenthal fabulous triumph here. Royal family and court present. Ceaseless enthusiasm. DON.

Bayreuth.

WITH the building of the new Prince Regent Theatre in Munich, the days of the ascendancy of the Bayreuth Festival are probably numbered. The fact remains, however, that the festival will have accomplished a great mission in giving a chance for thorough study of the Wagner drama in a place where the circumstances are propitious—at least, after you get there, for it is only lately that the rail connections have been made anywhere near tolerable. Still, it is a good many miles to Bayreuth, and, up to date, a visit to the festival has been the privilege of the professional musicians or the incurable "Wagner fiends"—and goodness knows, not all of them. We are interested in the effort of a tour organization, called the Bureau of University Travel, to bring this Bayreuth visit within the grasp of a greater number. It seems that a tour is taken by a limited party over a general itinerary, such as would please the heart of any ordinary Philistine, with the additional advantage of considerable emphasis on art, which the bureau seems to regard as its special field. But at the same time, a great deal of interest is paid to music. Besides the regular conductor and interpreter of art, there is to be a music lecturer. He calls attention to the points of music interest in such places as Fribourg, Weimar, Leipzig, &c., and after a preliminary course of lectures on such subjects as the "Opera in France," begins a series on Wagner's dramas, laying the foundation for the proper appreciation of the Munich operas and the Bayreuth Festival, which latter is taken in to the full extent. Professor A. A. Stanley, of the Ann Arbor (Mich.) Conservatory, is to officiate as music lecturer.

BROOKLYN SAENGERBUND CONCERT.

THE feature of the concert by the Brooklyn Saengerbund last Sunday night was the playing of the orchestra under the direction of Mr. Koemmenich. The numbers included the "Coronation March," from Kretschmer's "Falkunger"; Wagner's "Albumblatt," Schubert's "Military March," "Liebesgruss," by Elgar; Brahms' Hungarian Dances Nos. 5 and 6, a Mazurka and Waltz by Johann Strauss, and by general request a potpourri of Verdi's "Trovatore." The soloists were Mr. Urdang, violinist; Master Sidney Bender, pianist, and Franz Salbach, baritone. Master Bender performed with the orchestra the second and third movements of Hummel's concerto. Mr. Urdang performed with the orchestra the first movement of Viotti's violin concerto. Mr. Salbach sang two songs by Hofmann. All of the soloists were cordially received, Master Bender, in particular, creating enthusiasm.

Josef Hofmann.

OWING to the inability of many to attend concerts during the week days, requests have been made for Josef Hofmann to give another Sunday afternoon concert, on his return to New York on the 21st, after his long and successful tour. Hofmann's first recital will be at Carnegie Hall, on the afternoon of Sunday, March 23, at 3:30, under the management of Ralph Emerson Burnham, through the courtesy of Henry Wolfsohn.



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ROUTE MARCH, 1902.

Thur., 20, Stevens Point, Wis.	Matinee, Evening,	New Opera House.
Fri., 21, Portage, Wis.	Matinee,	Grand Opera House.
Sat., 22, Madison, Wis.	Evening,	Fuller Opera House.
Sun., 23, Milwaukee, Wis.	Mat. and Eve., Matinee,	Davidson Theatre.
Sun., 23, Bloomington, Ill.	Matinee,	Grand Opera House.
Sun., 23, Peoria, Ill.	Mat. and Eve., Matinee,	Peoria Opera House.
Mon., 24, St. Louis, Mo.	Mat. and Eve., Matinee,	The Odeon.
Tues., 25, Vincennes, Ind.	Matinee,	McIlmey's Theatre.
Tues., 25, Evansville, Ind.	Evening,	Grand Opera House.
Wed., 26, Louisville, Ky.	Mat. and Eve., Matinee,	The Auditorium.
Thur., 27, Frankfort, Ky.	Matinee,	Capital Theatre.
Thur., 27, Lexington, Ky.	Evening,	Lexington Opera H.
Fri., 28, Maysville, Ky.	Matinee,	Washington Opera H.
Sat., 29, Cincinnati, Ohio.	Evening,	Music Hall.
Sun., 30, Huntington, W. Va.	Matinee,	Davis' Theatre.
Sun., 30, Charleston, W. Va.	Evening,	Burl's Opera House.
Sun., 30, Washington, D. C.	Evening,	National Theatre.
Mon., 31, Baltimore, Md.	Evening,	Music Hall.

APRIL.

Tues., 1, Paterson, N. J.	Evening,	First Reg't Armory.
Wed., 2, Newark, N. J.	Evening,	First Reg't Armory.
April 6, Evening, Metropolitan Opera House, New York.		
April 9, Matinee, Middletown, N. Y.		

COMING CONCERTS.

The Laurier Club, of Brooklyn, Miss Elsie Ray Eddy, president, will give a concert the first week in May for the benefit of the Woman's Branch of City Missions.

Mme. Louise Gage Courtney has issued at-home cards for Thursday evenings, March 27 and April 24, with music and dancing, at No. 1 Carnegie Hall. Thursday evening, May 22, she will have her pupils' prize contest.

The fourth and last of J. Warren Andrews' organ recitals occurs at the Church of the Divine Paternity to-morrow, Thursday, at 4 o'clock, the soloists announced being Miss Estelle Harris, soprano, and Gwilym Miles, baritone.

Signi Lund Skabo, the well-known Norwegian composer, announces a concert for Friday, March 21, at 3 p.m., at the Waldorf-Astoria, assisted by Mrs. Morris Black and Fritz Kreisler, violin; Mackenzie Gordon, tenor, and Willis Alling, accompanist.

At Carnegie Lyceum, Thursday evening, March 27, at 8:15, Miss Mai Myota, a gifted young soprano singer, will give a grand concert, assisted by the Metropolitan Temple Orchestra, W. S. Phasey, conductor; Miss Bessie Bon-sall, contralto; Oley Speaks, bass; Mr. Woodhouse, tenor; Agnes Sumner-Geer, reader; Madame Tornabene, accompanist, and Florence E. Stroker, pianist.

The fifth of the series, "Musical Hour for Piano Students," will be given at the Wirtz Piano School next Friday evening, March 21, 1902. This musical hour will differ from former ones in that it will be a recital by Gustave C. Wirtz, assisted by Abbie Clarkson Totten, soprano. The program will consist of compositions by Beethoven, Schubert, Weber, Mendelssohn, Chopin, Grieg and Liszt. Mr. Wirtz is an able young pianist, and the hour will prove enjoyable.

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Mr. White is a certificated teacher of the Clavier Piano School and the International Society of Piano Teachers and Players, authorized teacher of A. J. Goodrich in "Analytical Harmony" and "Synthetic Counterpoint," which latter subject he has the rare privilege and good fortune of studying with the author while still in the MS. sheets.

Mr. White predicts that this new work of Mr. Goodrich will mark an important epoch in the pedagogics of advanced theory, teaching, simplifying and making clear the whole art of contrapuntal writing, which heretofore has been rather cloudy and indefinite.

The method of ear training is entirely original with Mr. White, he having been eight years in experimenting and perfecting the system, being forced to it because teaching in an institution for the blind where, in music study, the hearing must be depended on and educated.

It is equally invaluable to the singer, player or listener,

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The spring term of ten weeks opens next week. Following is Mr. Goodrich's letter of authorization to Mr. White:

MY DEAR MR. WHITE—The authorization which you require to teach my systems of harmony and counterpoint is hereby granted—and most cheerfully. I merely request that until the synthetic counterpoint is published you will not show it to any bookmaker who might be inclined to pirate the idea. I expect to have it in print soon. With best wishes for your prosperity, I am,

Sincerely yours, A. J. GOODRICH.

TALENTED CHILDREN AT THE VIRGIL PIANO SCHOOL.

ON Friday evening, March 14, and Saturday afternoon, March 15, three talented children played a program at Recital Hall, 29 West Fifteenth street, that as to difficulty and character was well worthy of people twice their age.

Master Hans Barth Bergman, a lad of nine years, gave as a first number the Allegro from Sonata, op. 2, No. 1, Beethoven, playing with clearness and accuracy and with breadth and variety of tone. "Spring Is Come," by Schumann, followed, and it sparkled with mirth. In contrast was the soothing cradle song by Barilli, in which young Barth brought out the beautiful melody and made it sing. His interpretation was sympathetic. "Hunting Butterflies," by Schytte, was executed almost faultlessly by Hans' supple fingers.

Isabel Tracey gave "Santa Claus," by Schumann, and made it very effective. "The Bridal Chorus," Wagner-Leon, came next, and was followed by "Rural Dance," by Sternberg. The little player did herself great credit in each. Isabel is a pupil of Robert Colston Young.

Laura Race, a pupil of C. Virgil Gordon, gave two of the Mendelssohn pieces: Prelude, No. 3, and the Scherzo in E minor, both difficult, the Scherzo especially demanding very rapid and clever fingers. Not only was the execution excellent, but from an artistic standpoint one seldom hears them better played. Following these came an Etude by Heller and a Mazurka by Godard. Hans Barth played a Caprice by Rovina, a Tarantelle by Heller, a "Song Without Words" by Mendelssohn and the Waltz, op. 18, by Chopin. Isabel Tracey was again heard in the Allegro of Sonata, op. 10, No. 1, by Beethoven, in C minor; a Waltz by Gurlitt, and a Tarantelle by Leynes. Laura Race closed the program with the Elegie in C sharp minor by Nollet, and the Moszkowski Waltz in A flat.

The audience on both occasions was very large and embraced many prominent people and teachers. Mrs. Virgil's closing remarks were full of interest. She speaks clearly and to the point, and has a way of talking to her audience as she would to an interested friend, so that each one personally feels the power and force of her arguments, or the persuasiveness of her remarks. She is certainly a most convincing speaker upon the subject of a musical education, due undoubtedly to her long experience in teaching. Many of the audience remained after the recitals to congratulate Mrs. Virgil and her teachers, and to see her new practice instrument, the Tekniklavier.

Obituary.

George William Warren.

GEORGE WILLIAM WARREN, for thirty years organist of St. Thomas' Protestant Episcopal Church, died suddenly at his home, 316 West Eighty-second street, last Sunday morning. He was seventy-three years old. Death followed double stroke of apoplexy. Baker's Dictionary of Musicians records that Mr. Warren was born at Albany, N. Y., August 17, 1828, while obituaries in several of the morning papers state the deceased was born at Racine, Wis., and educated at Racine College. It is in New York State, however, where Mr. Warren began his career as organist. After filling positions in Albany and this city, he accepted the position of organist and choirmaster of Holy Trinity P. E. Church, Brooklyn. In 1870 he went to St. Thomas' Church, and remained there until 1900, just thirty years, when he was made organist emeritus of the parish. He was also for years a professor of music at Columbia University. Mr. Warren made some reputation as a composer of hymns, anthems and songs, some of which yielded handsome royalties. Mr. Warren passed his summers at Lake George, where he owned a country home. He was a member of the Century Association, and the Church Club. Mr. Warren is survived by three sons and one unmarried daughter, Mary Elizabeth Warren. His sons are Richard Henry, organist and musical director of St. Bartholomew's P. E. Church; John Eliot, an officer in the Lincoln National Bank, and Frank Chickering, an artist. The funeral was held yesterday morning (Tuesday) from St. Thomas' Church, Bishop Potter, the Rev. Dr. David Greer, the Rev. Dr. George Van de Water and the Rev. Ernest M. Stires taking part in the services. The honorary pall bearers were Samuel P. Avery, James C. Fargo, George M. Miller, J. Edward Simmons, A. S. Frissell, Dr. Charles W. Packard, Herman Croessel and Mayor Low. The interment will be at Albany. Mr. Warren came from Pilgrim stock, his ancestor, Richard Warren, having come over on the Mayflower. Another ancestor, William Warren, was wounded at the Battle of Bunker Hill.

A Waldorf-Astoria Muscale.

L. M. RUBEN announced a muscale at the Waldorf-Astoria for Wednesday evening, March 19, at which Martha H. Dye, the monologue artist, and Felix Hughes, baritone, will take part. This will also be the occasion of the début of Miss Rosalind L. Billing, a promising soprano, whose first public appearance is eagerly anticipated. Miss Billing is a pupil of Mme. Emma Witzak.

HUGHES' SUCCESS.—Young Arthur Griffith Hughes, the baritone, made such impression by his singing at the Buck-Babcock Sunday musicale that he was at once engaged to sing at the D. A. R. meeting this Thursday, and at Miss Walton's "Home Literary Circle." Wade R. Brown has also engaged him to sing the solos in Stainer's "Crucifixion" Good Friday night, at Waverly Congregational Church, Jersey City, and in Gaul's "Holy City" May 29.

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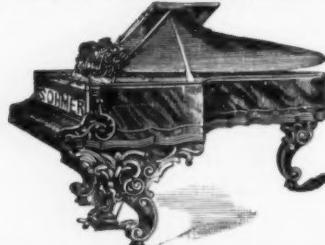
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